

A sourcebook for

**DARK
CHAMPIONS**

DARK CHAMPIONS

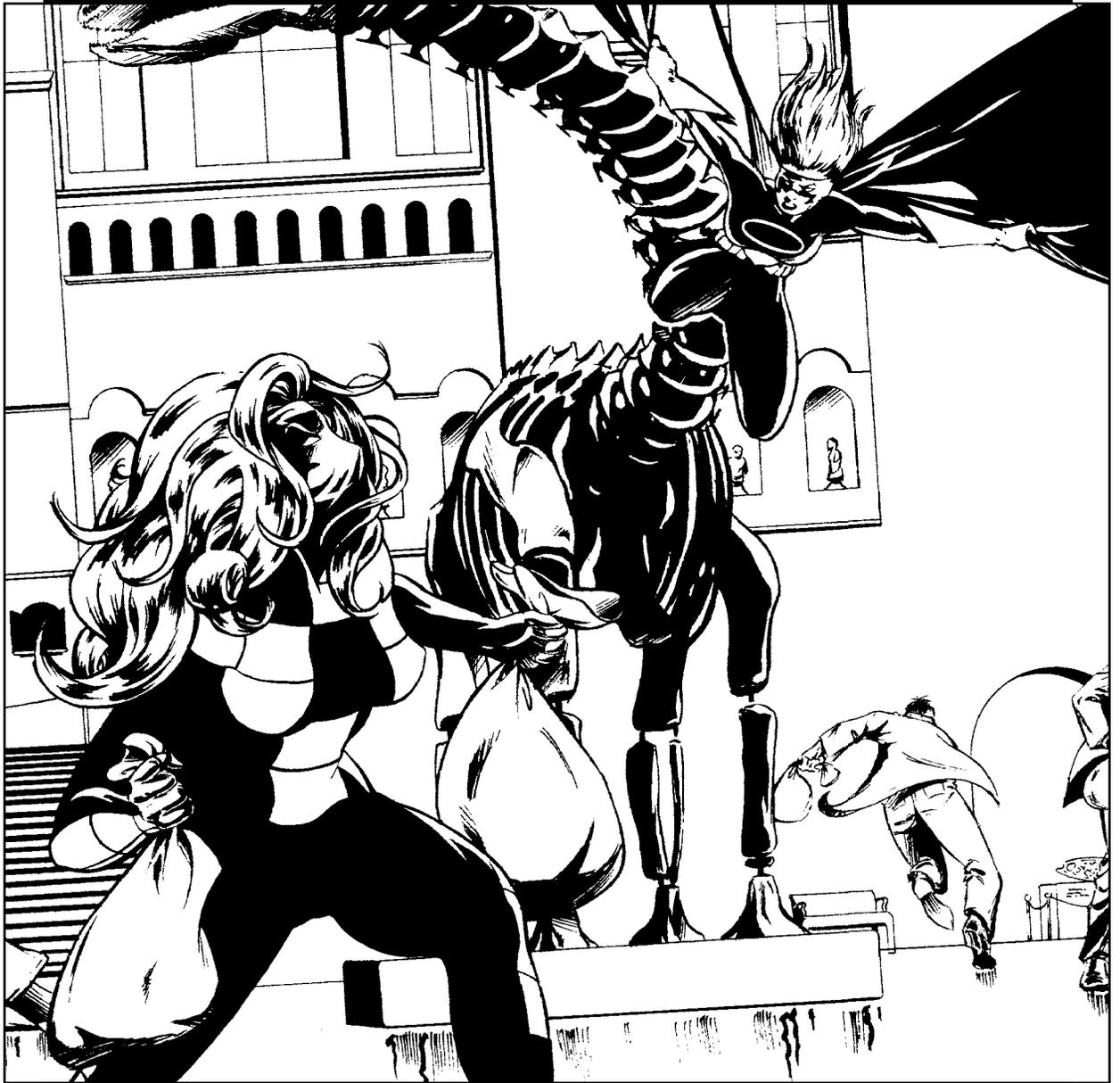
THE ANIMATED SERIES



ALLEN THOMAS

DARK CHAMPIONS

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A Subgenre Book for *Dark Champions*

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INTRODUCTION



Lots of gamers enjoy the thrills and excitement of *Dark Champions* crimefighting — but not necessarily the violence and pure vigilantism of many *Dark Champions* campaigns. They'd rather tone the violence down a bit, and diverge a little from the “realism” of the genre to allow for a little more strangeness, weirdness, and powers. In effect, they want to mingle *Dark Champions* with a touch of *Champions*.

And that's what *Dark Champions: The Animated Series* is all about! The “animated series” style of campaign focuses on the less grim side of vigilante crimefighting: caped crusaders with vigilante style but who refuse to kill; low-powered superheroes who fight street crime instead of world-threatening supervillains; “theme” villains with clever costumes and psychotic minds.

Chapter One, *Stalking The Night*, discusses the “animated series” subgenre in general — how it differs from mainstream *Dark Champions* and *Champions* games, the sorts of characters that

are appropriate (and how to design them), and how to GM the subgenre.

Chapter Two, *Hudson City Knights*, focuses on the first type of DC:TAS campaign: one in which there are no superpowers *per se* — the heroes and villains are normal people, albeit well-trained and -equipped people. Many villains, and more than few heroes, have a “theme” that influences their costume, weapons, and activities. This chapter includes several NPC heroes and plenty of villains to get the GM started, including Penny Dreadful, Adonis, Anagram, the Missing Link, Raptor, and more.

Chapter Three, *Hudson City Powers*, looks at the other type of DC:TAS game: the low-powered (or “street-level”) superheroes game, in which the heroes and villains alike often have minor superhuman abilities — nothing as powerful as what you'd see in a typical *Champions* campaign, but mighty impressive to the average street punk! It, too, provides some NPC heroes and lots of villains (such as Carnivore, Guillotine, Rhapsody, and Serpentine) for the GM to pit against the intrepid player characters.

FOR THE GAMEMASTER'S EYES ONLY

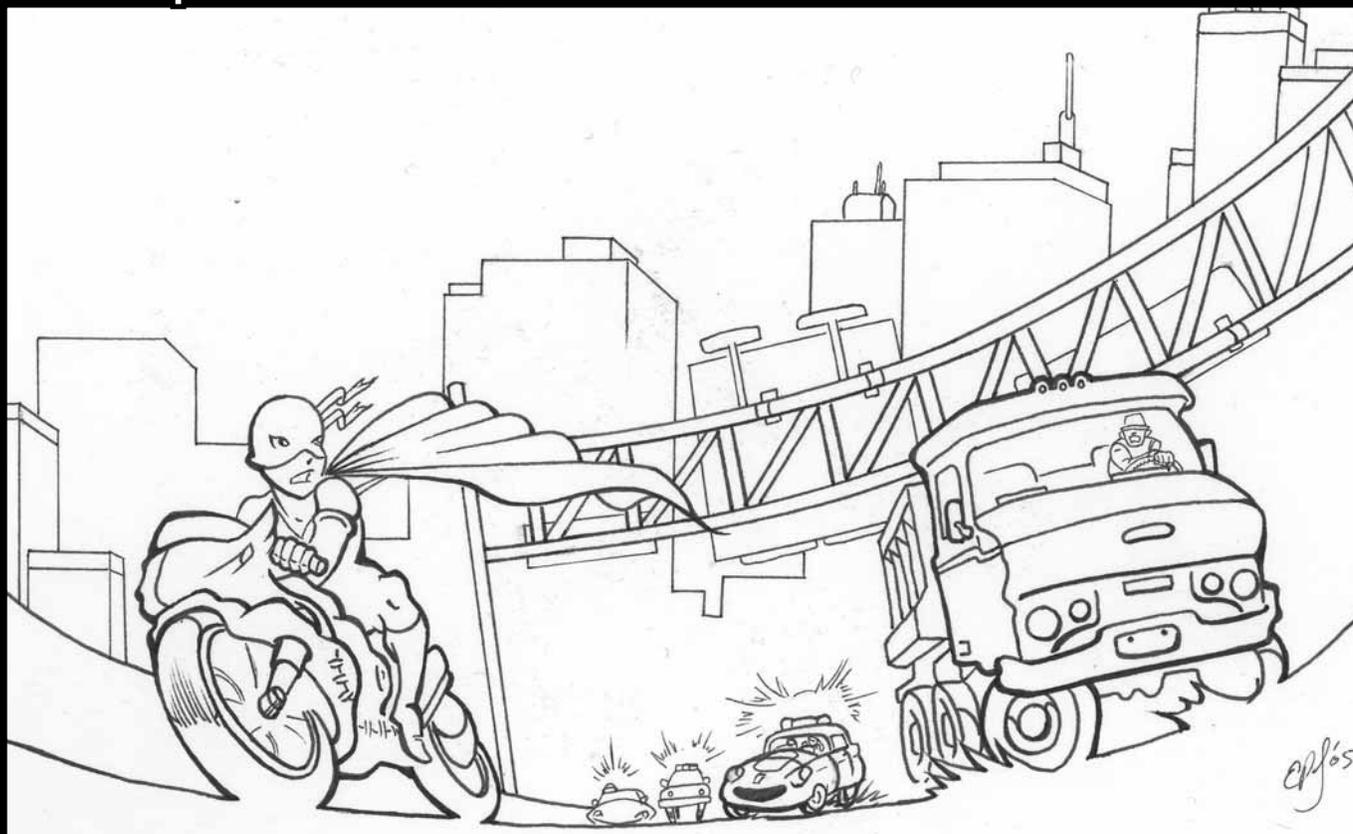
Dark Champions: The Animated Series doesn't include a GM's Vault section, since it isn't really a setting book. However, parts of it — the villains' character sheets, mainly — are for the GM's eyes only! If you intend to play in a DC:TAS campaign, don't read the villains unless your GM gives you permission, and ignore the plot seeds sprinkled throughout the book as well.

OTHER VILLAINS

Chapters Two and Three have some notes about how to adapt existing *Champions* villains to Hudson City Knights and Powers campaigns, respectively. But you don't have to wander that far afield looking for new adversaries for your PCs. Other *Dark Champions* villains work just fine in DC:TAS campaigns, provided you tone them down to fit the more lighthearted subgenre if necessary. For example, if you make Card Shark and his men (*Hudson City*, pages 175-77, 236-53) less grim, murderous, and focused, they become superb DC:TAS villains — they even have a theme already! Similarly, *Predators* includes a lot of characters, like the Varangian, Michelangelo Strake, and Prospero who'd work well in just about any type of DC:TAS game.



chapter one:



DARK CHAMPIONS:
THE ANIMATED SERIES

STALKING THE NIGHT

THE DC: TAS SUBGENRE



What is *Dark Champions: The Animated Series*? It's mayhem, but the murder is kept to a minimum. It's crimefighters driven to bring criminals to justice, but who still respect the sanctity of human life. It's villains who don't just commit crimes, but also engage in a battle of wits with costumed heroes, and whose crimes are as much about gamesmanship as profit. Exciting action, madcap adventure, fiendish death-traps, labyrinthine plots with bizarre objectives and even more bizarre methods, and themes for both heroes and villains that range from an obsession with word games to a irrational love of classical music... *Dark Champions: The Animated Series* is all this and more.

In many ways *Dark Champions: The Animated Series* ("DC:TAS") blends the superheroic morality of *Champions* roleplaying with the street-level action of *Dark Champions*. The PCs wear costumes, do not kill, and believe they must set an example for others (especially the villains) to follow. Plot-wise, the action hinges on street-level crimes the villain commits that the PCs must investigate and stop — they're not trying to conquer the world or commit genocide, they're robbing the bank, kidnapping socialites, and trying to satisfy their unusual Psychological Limitations.

This book divides DC:TAS into two general types of campaigns: *Hudson City Knights* and *Hudson City Powers*. They share many details, but have one important difference: characters in a Hudson City Powers campaign have low-level superpowers and/or super-technology; characters in a Hudson City Knights campaign do not.

Here's another way to think of this: Hudson City Knights is like mainstream *Dark Champions*, except that the PCs have four-color attitudes and four-color morality; Hudson City Powers is like *Champions* roleplaying except the characters focus on street crime — robberies, kidnappings, and small-scale wrong-doing. The rest of this chapter describe these two types in more detail; Chapter Two provides NPCs appropriate to a Hudson City Knight campaign; and Chapter Three provides NPCs appropriate to a Hudson City Powers campaign.

GENRE ELEMENTS

Here's a brief description of the elements of the DC:TAS subgenre, mostly recapped from page 11 of *Dark Champions*.

DARK CHAMPIONS M.O., CHAMPIONS ATTITUDE

While they look, fight, and sometimes even act like typical Dark Champions costumed vigilantes, DC:TAS characters usually don't share all their attitudes and beliefs. In particular, they're much more inclined to subscribe to traditional comic book morality: they don't kill their opponents (even those who deserve it); believe they have to act "better" than their foes as a way of setting an example; and so forth. They also tend to act more like traditional superheroes, with a penchant for bombastic speeches and grandiloquent gestures.

BLACK AND WHITE

Even more so than standard Vigilante Crime-fighting campaigns, DC:TAS games have a black and white moral tone. The PCs (and their allies) are obviously the heroes, the villains are obviously the villains, and no one has any trouble telling the two apart (except for the inevitable "my enemy frames me by putting on my costume and committing crimes" story).

VARIATIONS ON A THEME

DC:TAS characters often develop codenames, costumes, and gadgets based around a theme or concept of some sort. For example, the crimefighter DarkAngel has an "angelic" theme to her costume and weapons — her throwing darts are shaped like tiny flaming swords, her blunt throwing weapon like an angel's golden halo, and so on. Her adversary Serpentine has an ophidian motif to his costume and weapons.

In the case of the villains, who tend to embody the "theme" element more strongly than heroes, the concept or theme also influences the crimes they commit. The supervillainess Anagram uses word-play and puzzles as part of her crimes, often deliberately leaving clues for the police and crimefighters... if only they can unravel them. Her sometime comrade-in-crime Rhapsody not only uses music in her crimes, she tends to steal things related to music: Stradivarius instruments; rare antique sheet music; the box office receipts from concerts; all the members of the rock group Firebreak.

SUPERPOWERS AND SUPERTECHNOLOGY

Unlike standard Vigilante Crimefighting costumed characters, who are usually limited to more or less “realistic” abilities and technology, DC:TAS characters sometimes verge into the superhuman. This is much more common for villains than for heroes, but it’s not necessarily forbidden for PCs. For example, Rhapsody might have musical instruments that emit “brain-altering waves” when played so she can take over peoples’ minds or make them fall asleep; a character with insect-themed powers might have the ability to walk on walls (Clinging) or to call and control insects (Summon). However, even in campaigns that allow this sort of thing, the superpowers and technology tend to be relatively low-key; characters still don’t fly, walk through walls, or fire beams of energy from their eyes.

This subgenre element is key to the difference between Hudson City Knights and Hudson City Powers campaigns. It’s covered in more detail under *Character Creation*, below.

ROLEPLAYING ELEMENTS

While subgenre elements are important, they come from the source material — television shows and comic books, none of which are roleplaying games. Roleplaying games have elements all their own that are just as important for your campaigns.

REALISM, PLAUSIBILITY, AND INTERNAL CONSISTENCY

A quick glance at the subgenre elements shows that realism has little place in a DC:TAS game. In fact, the elements can even strain the plausibility of an adventure or entire campaign. For instance, wouldn’t a DC:TAS villain be better off deviating from his theme, especially toward the end of his plot — after all, what better way to throw off the heroes than to make them believe he’s following a pattern and then change it? Also, is it realistic for the heroes to continue handing villains over to the authorities when they just escape — again, and again, and again? Shouldn’t the heroes recognize that the authorities can’t hold these villains and take matters in their own hands?

In a DC:TAS game, the players and the GM have to agree to abide by the subgenre elements regardless of how arbitrary or irrational they seem. (At least, you should if you’re playing a game as presented here — obviously, a GM is free to modify and alter the subgenre’s elements to suit his tastes and his players’.) In the absence of “realism,” only internal consistency keeps the game creditable. Only internal consistency keeps the players engaged in the action and prevents them from becoming frustrated with, and thus alienated from, the campaign. And you can only establish internal consistency when both players and GMs agree to do their best to keep in mind the subgenre and abide by those restrictions.

CRIMEFIGHTERS, NOT VIGILANTES

Dark Champions uses the term costumed vigilantes when referring to the PCs or other characters who deal out justice to criminals. *Dark Champions: The Animated Series* uses a different term: *costumed crimefighters*.

The word “vigilante” has connotations that imply the person is acting outside the law, or even above the law. Furthermore, the morality of a vigilante is sometimes ambiguous. It might mirror that of society as a whole, or he might subscribe to a much harsher morality — one that calls for justice along the lines of “two eyes for one eye.” In a nutshell, closely associated with the word vigilante is the phrase: judge, jury, and executioner. But that’s not a phrase appropriate to most DC:TAS characters.

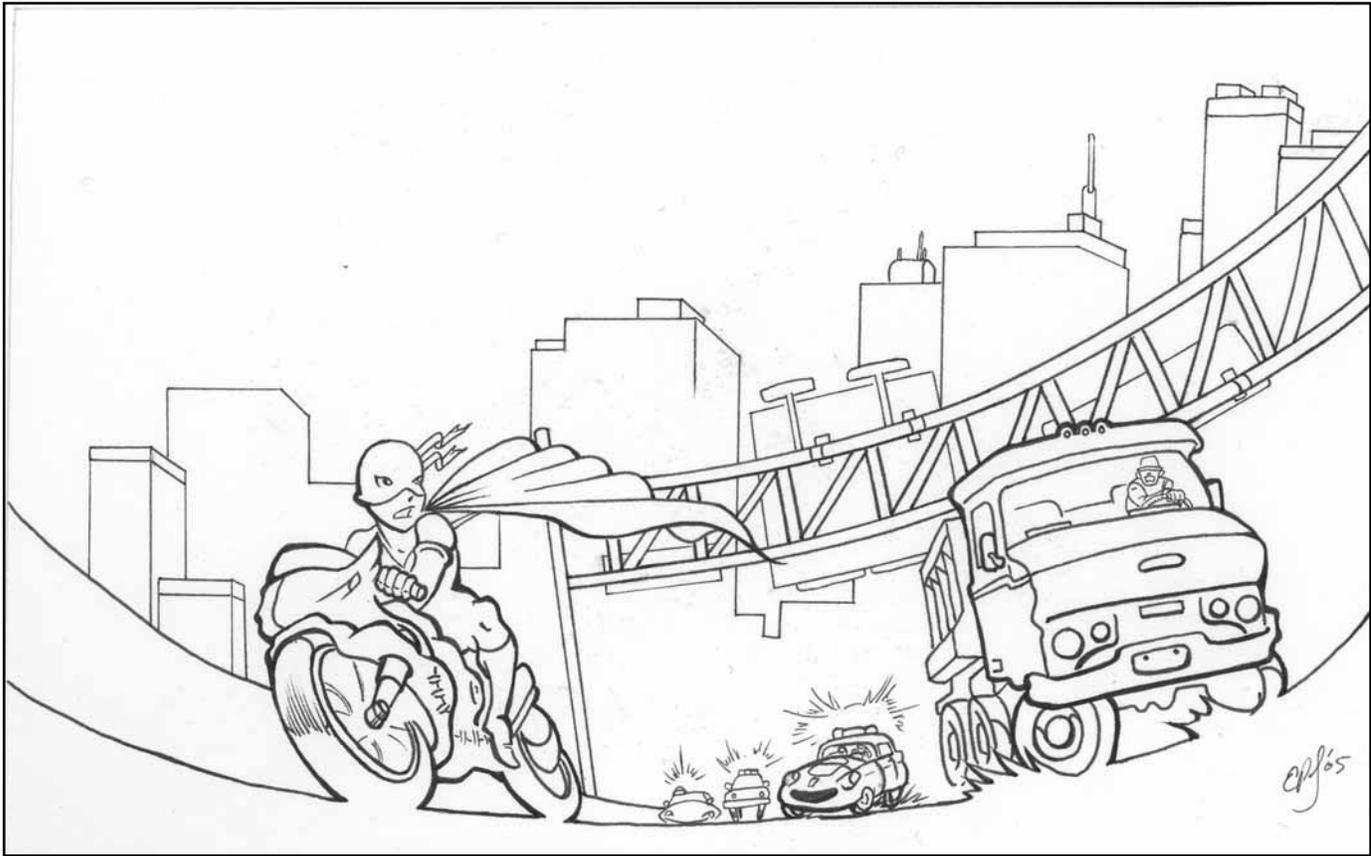
DC:TAS characters are crimefighters, first and foremost — they take it upon themselves to use their abilities and skills to stop crimes from occurring and bring criminals to justice. But their morality and motivation for putting on a costume is deeply rooted in traditional four-color superhero action. They don’t kill, and they respect the law (even though they don’t strictly act within it, and even if law enforcement, itself, is less than respectable). They don’t pursue and capture villains to mete out their own brand of justice — they do these things to protect innocents from harm, and when they capture a villain, they turn him over to the proper authorities rather than, say, putting a bullet in the villain’s head.

For a GM this means that when a villain goes on a crime spree, his crimes fit his theme, even if it isn’t apparent from the get-go. The GM not only expects the PCs to act in accordance with four-color morality, he doesn’t penalize them for doing so. For players it means that no matter how tempting it might be, a PC doesn’t pick up a gun and start shooting to kill — and no matter how many times the villain escapes from the local prison, the PCs don’t appoint themselves judge, jury, and executioner.

TEAMS

Roleplaying involves a group of players, and these players create characters who work together as a team. However, DC:TAS characters don’t always lend themselves to the creation of teams — in the source material, a hero often wages a one-man war on crime. The players and the GM should discuss the nature of the team before embarking on character creation so you don’t end up with a group of PCs that don’t work together well. Below are some ideas for teams in DC:TAS.

The Themed Team: As discussed above, characters in a DC:TAS game are often variations on a theme. On a team where each player chooses a theme for his character independently of the other players, this can lead to a bewildering assemblage of heroes. While there’s nothing wrong with that (in fact, it can be quite fun), another option is the *themed team*: the team itself has a theme and each



member is a variation on that theme. Examples are: the Chessmen (each member's theme is based on a chess piece); the Wild Bunch (animals); or the Secret Symphony (musical instruments).

One Guy And His Helpers: With this sort of team, one member is the leader and the rest act as his support staff. The difficulty here lies in making sure each member gets equal time during an adventure. It helps if each character is better in at least one area or field than the leader — often, the leader's prominent ability is simply his charisma and ability to lead. That makes a given helper the group's expert on a particular subject, so whenever a situation arises that falls within his area of expertise, he's the one on center stage. Possible roles for helpers are: scientist, mechanic, tech guy, combat specialist, weaponmaster, and computer whiz. The Answer and his Answermen in Chapter Two are an example of this.

Only Occasionally: In this case, the PCs only get together on occasion — they spend most of their time patrolling the streets alone. Whenever they do get together, a villain goes on a crime spree or some other weirdness occurs, and the PCs must work together to stop it. (Or, maybe the crime spree is what draws them together in the first place.) This sort of campaign works best with an episodic structure (see below).

THE THUG RULE

Another aspect of roleplaying the DC:TAS subgenre focuses on combat. The *thug rule* mandates that in a battle (particularly the climactic fight of an adventure), the PCs can't go straight for the main villain of the story. First they have to fight his legion of thugs and goons. Only after winning through his underlings can they take on the "big guy" himself. Not every player likes this rule — gamers have a tendency to approach fights with a practicality and tactical awareness that characters in comics, TV shows, and movies rarely do — but it's an essential one if you want to preserve the feel of the genre. Most DC:TAS villains lack the skills, defenses, and other abilities to stand up to even one player character, much less several of them, by themselves; if you don't make the PCs tackle the goons first, the fight will quickly come to a dramatically unsatisfying conclusion.

The one exception to the thug rule is main villains who involve themselves in the combat right away. As long as the villain holds back and just issues orders to his thugs, the thug rule applies. Once he starts attacking the PCs himself, all bets are off — he's just made himself a valid target.

CHARACTER CREATION



Because of its subgenre elements, *Dark Champions: The Animated Series* calls for a specific sort of character. This section provides a framework for creating this sort of character. Most *general* concepts can fit into the subgenre with the right amount of thought and consideration, so this section also provides guidelines and suggestions to help a player think about his character and fit it into the game properly, rather than specific rules about what he can or cannot do.

CHARACTER CONCEPTION

The most important thing to keep in mind when creating a character for a DC:TAS game is that the character dons a costume and mask to achieve a *positive* result.

A costumed crimefighter in DC:TAS game holds improving the world as a higher, better, and more important goal than satisfying his thirst for vengeance. Even if a tragic event (like the death of a family member) spurred him to fight crime, it does *not* spur him to inflict his own brand of lethal punishment on criminals or to wreak a bloody and fiery vengeance on the underworld. Instead, it inspires him to bring wrongdoers to face whatever justice the laws of the land determine fit his crime, and to protect others from suffering the same tragedy that led to the PC becoming a costumed crimefighter in the first place.

Other common reasons for becoming a costumed crimefighter for DC:TAS include: possessing superior skill and wishing to help others; being remarkably brave; having a strong sense of responsibility toward one's fellow man. In the pulpish, black and white world of a DC:TAS game, a person needs no better reason than these to fight crime.

Hero's Theme

Not all DC:TAS heroes have a theme, but many do (after all, themed heroes are lots of fun). If a player chooses to create a hero with a theme, that theme is perhaps the most important decision he makes about his character — it influences his codename, his costume, his weaponry and gadgets, his base, his vehicle, and just about every other facet of the tools he uses to wage his war on crime. Additionally, the theme often reflects his personality. If the crimefighter is clever and dashing, maybe he choose the name “the Red Fox”; if he holds law and justice in high regard, maybe he's Blind Justice; if he's grim and relentless, maybe he calls himself Wraith.

CHOOSING A THEME

Because it's so important and informs so many other decisions, starting with a theme is a perfectly valid way of creating a character for a DC:TAS game. Here are a few things to consider when deciding on a theme:

Player's Knowledge Of The Theme

Most themed character have extensive knowledge of their themes. Don't let this restrict your choice of theme — that's what Knowledge Skills are for, after all. But it may improve roleplaying if the player himself has some knowledge of his character's theme. A wise player often chooses his character's theme based on something he already knows or something he wishes to research. Knowledge of the theme also helps the player come up with names and descriptions for gadgetry, the hero's appearance, and the like. Another good reason for having knowledge of the theme is that the character should, at every appropriate opportunity, speak a clever line or two in keeping with his theme.

Embodying The Theme

Does the theme lend itself well to creating abilities, gadgets, weapons, vehicles, and other themed things? Some themes seem really fun in principle, but when you look at the nuts and bolts they don't work so well for PCs (who are on center stage most of the time). If you can't think of a few interesting abilities (or at least names for abilities), gadgets, weapons, or other character elements deriving from the theme, discard that theme and come up with another one.

The GM doesn't need to worry about this quite as much when creating villains. A villain can “embody” his theme by committing crimes related to it. For example, the villain Beatlemania commits crimes involving the Beatles; he doesn't have a Beatles-themed car (though he might have a Yellow Submarine!) or Beatles-shaped weapons.

Multiple Themes

Some characters might have two or more themes, though this may become a little silly if taken too far. Having multiple themes works best if none of the themes would work well by itself. For example, the beautiful villainess Silk Swan commits crimes based on waterbirds and also uses themed weapons based on silk (scarves that double as garrotes, lariats, and the like).

POSSIBLE THEMES

Some possible themes include:

Animals: the Red Fox, the Raven, Night Tiger, Black Falcon

A Class Of Objects: Mr. Element, Professor Stone, Facet, the Alchemist

A Concept Or Principle: Justice, the Verdict, the Protector, the Lawman, Talion

Creatures Or Persons From Myth And Folklore: the Goblin, the Bogeyman, the Fury

A Hobby, Sport, Or Activity: Grease Monkey, the Scarlet Skater, Grand Slam, Penny Dreadful

A Natural Or Astrological Phenomena: the Tornado, Blue Storm, the Midnight Star, Plantmaster, the Ophidian

A Weapon: Blademaster (a villain skilled with knives), the Juggler (a character with gimmicked throwing balls), Mr. Boomerang

DC:TAS Personalities

Some of the personality types described on pages 28-30 of *Dark Champions* are suitable for DC:TAS player characters, either as-is or with small adjustments. Others are generally inappropriate.

Suitable

■ **The Avenger...** but he doesn't plan to kill an individual or group (although he might be sorely tempted, which makes good material for dramatic roleplaying). He simply wants them apprehended both to avenge their past crimes and prevent them from committing more evil deeds.

■ **The Idealist** (to some extent, nearly all DC:TAS characters fall into this personality type)

■ **The Patriot**

■ **The Professional:** despite his chilly demeanor and no-nonsense manner, he still seeks to make the world a better place — he just wishes everyone else were as efficient as he is.

■ **The Thrillseeker**

■ **The Vigilante.** However, a DC:TAS Vigilante rarely appoints himself executioner, or even jury (although, like with the Avenger, he might *really* want to sometimes...). He probably believes that law enforcement officials are unable to enforce the laws, rather than unwilling, or that the Police Department is too corrupt to do its job.

Not Suitable

■ **The Gun Nut** (DC:TAS characters generally don't use guns)

■ **The Maverick:** the moment a character puts on a mask and prowls the rooftops he has started to work outside the system.

■ **The Mercenary.** While a mercenary character might be an interesting foil for the other characters — and because of this, can make a good NPC

— this personality is not appropriate to DC:TAS player characters.

■ **The Sociopath** (in the black and white world of a DC:TAS game, the Sociopath is a villain, not a hero)

DC:TAS Archetypes

Some of the character archetypes described on pages 31-33 of *Dark Champions* are suitable for DC:TAS player characters, either as-is or with small adjustments. Others are generally inappropriate.

Suitable

■ **The Cop Gone "Bad":** a more appropriate name is the Cop Gone "Mask."

■ **The Disgusted Vet:** in DC:TAS, this archetype is also disgusted with killing that went on his past life and has sworn it off.

■ **The Fed-Up Normal:** a more appropriate name is the Gutsy Normal, and his reason for putting on a costume and fighting crime might simply be bravery and a highly-developed sense of responsibility toward society and his fellow man.

■ **The Investigator**

■ **The Mystic Hero**

■ **The Reluctant Warrior.** In DC:TAS games a more appropriate reason for the Reluctant Warrior's reluctance is that he wants to live a normal life. Maybe his identity as a costumed crimefighter interferes with his marriage or relationship with his significant other, threatens to get him fired, and so on.

■ **The Techspert**

Not Suitable

■ **The Conspiracy Theorist:** conspiracies blur the lines between good and evil, black and white, because an institution intended for good actually serves as cover for an evil agenda. This sort of wide-scale "greying" is inappropriate for DC:TAS games.

CHARACTER CREATION

The number of points a player has to spend, as well as what he can spend those points on, depends on the sort of campaign the GM is running.

Hudson City Knights: Characters are built on 200 points (100 Base Points + up to 100 points from Disadvantages) per the guidelines for Powerful Heroic characters on page 28 of *HERO System 5th Edition, Revised*. Normal Characteristic Maxima rules apply.

Hudson City Powers: Characters are built on 250 points (150 Base Points + up to 100 points from Disadvantages). Normal Characteristic Maxima rules do *not* apply (but see page ??? regarding equipment). In general, street-level superhero should allocate approximately 90 points to Characteristics, 90 points to Skills, and 70 points to powers and gear. For suggested point and effectiveness ceilings, see the accompanying text box.

HUDSON CITY POWERS CHARACTER ABILITY GUIDELINES TABLE

Char	SPD	CV	DC	Active Points	Skill Points	Skill Roll	Def/rDef
10-30	3-6	4-9	6-10	40-60	60-120	8-14-	10/6

Rules Of Thumb

DC: Attacks should be similar in normal Damage Classes to real world guns (although maybe as high as guns normally only available to law enforcement or the military).

Def/rDef: Defenses shouldn't be so high that a character can bounce bullets off his chest. Bullets might only cause flesh wounds, but should definitely remain a threat.

Skills, Talents, And Perks

For both Hudson City Knights and Powers campaigns, rules for Skills, Talents, and Perks are the same as described on pages 61-92 of *Dark Champions*, with the addition of the following notes and guidelines.

DEDUCTION

As discussed below, investigation is a key element of the DC:TAS subgenre — theme villains often leave clues or other tidbits that the PCs have to use to figure out where they'll strike next or what their overall scheme is. While Criminology and Forensic Medicine may help the PCs investigate these clues, DC:TAS detective work focuses most on Deduction. This can cause problems in the game, because Deduction is a hard Skill to adjudicate. On the one hand, players want to build and play characters who are deductive geniuses — even in the comics, you can't get away from the influence of Sherlock Holmes. It stands to reason that many PCs would be far better at deducing the meaning of clues than the players who play them are. But just giving them the answers when they roll the dice is undramatic and boring. Ideally, the *players* should figure out what the clues mean. The sense of accomplishment that brings adds an enormous amount of fun to the campaign.

Fortunately, there are ways around this dilemma:

- instead of interpreting “successful Deduction roll” as “character immediately figures out all the answers,” think of it as “character gains a little bit of insight toward the ultimate goal of solving the mystery.” In other words, when a PC succeeds with a Deduction roll, give him an extra tidbit of information or a little help toward figuring out the answer, *not* the whole solution on a silver platter. The more he makes the roll by, the more information you give him (or the more important a hint you offer). For example, suppose the PCs are trying to figure out a riddle Anagram left behind. The answer is “Iron Curtain.” If a PC makes his Deduction roll exactly, maybe the hint you provide is “Winston Churchill” (who coined the term). If he makes it by 1-3, maybe the hint is “Soviets” or “Warsaw Pact.” If he makes it by 4 or more, maybe you tell him “steel drapes” or the like. In short — Deduction should help the players figure out the answer, not provide the answer for them directly.

- look at each PC's Knowledge Skills. If a PC has a Knowledge Skill that's related to the clue, let him use the KS as a Complementary Skill. If the Deduction roll succeeds, provide more information than you otherwise would — the PC knows more about the subject, so it stands to reason he ought to

have more insight on the problem.

- prepare for the use of Deduction in advance. If you expect the PCs to investigate a clue, prepare a list of potential answers. For each PC who makes a Deduction roll, give the players one randomly-chosen item from the list (if a character makes his roll by 4 or more, maybe he gets two items). Then let the players analyze the items they've got and figure out the right one (even if they have to check out every location on the list in person, or find every object listed). It's a lot easier to work from a list of possibilities than it is to try to pull one right answer out of the ether.

- in the comics, television, and movies, it often seems that once a character hits on the right answer to a mystery, he instinctively knows he's right. A group of players, on the other hand, can spend hours debating the possible meaning of a clue, even if one of the ideas they had five minutes into the discussion was the right answer. To keep this from happening, try to hint at which answer is correct... or you could even go so far as to say, “Bob's suggestion sounds like a pretty good one — it seems right to you.”

FOLLOWER: SIDEKICKS

A staple of the subgenre, a sidekick is a young man or woman, usually an adolescent, who fights alongside the hero in his war on crime. The sidekick may have his own theme (usually a riff on his mentor's, or a “junior” version of the hero's own theme). He's less skilled than the hero himself, though he may have one or two Skills or abilities that his mentor lacks.

Outside of being an ally in combat, sidekicks serve two more general purposes. First, they serve to make the hero look “bigger” — make him look even more skilled than he already is. Second, they can lighten up a grim and serious hero, giving him a human touch. Because DC:TAS games are light-hearted, a player intending to play a grim defender of the innocent might want to consider purchasing a sidekick to “humanize” his character.

Powers

Powers, and their availability to PCs, is the distinction between a Hudson City Knights and Hudson City Powers campaign. For Hudson City Knights the information on pages 93-100 of *Dark Champions*, especially that pertaining to Costumed Vigilantes, applies. The section below, *Guidelines For Hudson City Powers*, provides information about Hudson City Powers campaigns, but for both games....

NO GUNS

Gun-toting costumed crimefighters are rare in DC:TAS games, since nearly all characters have some regard for human life. Even crimefighters who rely on guns either have non-lethal alternatives such as rubber bullets, or only target limbs and other parts of the body where a bullet is unlikely to kill the target. Other sorts of Ranged Killing Attacks, such as shuriken or throwing knives, are more common — but as with guns, when fighting living targets characters try to use them in a non-lethal manner (sometimes they're even coated in knockout poison or the like so a character can incapacitate his foes without having to use lethal force).

GUIDELINES FOR HUDSON CITY POWERS

Characters in a Hudson City Powers game can be superhuman — in other words, have superpowers like high STR, the ability to cling to walls, or the like. However, unlike standard *Champions* campaigns, the GM has to restrict the types of powers available (as well as the amount of Active Points available). There are no hard-and-fast rules for this; it's something each GM has to determine for himself based on the "feel" he wants in his campaign. In most Hudson City Powers games, appropriate powers include: low-level superstrength (no higher than STR 40); the ability to transform into a werewolf (or similar creature); minor vampiric powers; or the power to generate low-level electrical shocks.

You should try to avoid superpowers that tend to destroy the "ambience" of the subgenre (for example, teleportation, the ability to project bolts of energy or surround one's self with a protective energy field, or the power to become intangible). Here are some suggestions and guidelines for doing that:

Gadgets And Equipment, Rather Than Innate Ability: Supertechnology is preferable to superhuman abilities. For example, a PC is more in keeping with the subgenre when he has a "blaster pistol" that fires an energy beam, rather than the power to fire energy beams from his eyes or hands. Similarly, superpowered Flight doesn't fit into the campaign, but a character with a "wingpack" that fits onto his back and lets him fly slowly might.

Powers Mitigate Physical Laws Rather Than Defying Them: In many *Champions* campaigns, characters' superhuman abilities defy the laws of nature — they fly at a whim, they call lightning out of clear blue skies; they turn people to stone or gold, and so on. But this is DC:TAS, not *Champions*. Hudson

City Powers characters have powers that mitigate the effects of physical laws but don't defy those laws outright. Another way of putting it: DC:TAS powers don't defy the laws of nature, they just bend them a little. For instance, Gliding or Swinging is more appropriate than Flight, and being able to breathe underwater is more appropriate than not needing to breathe at all.

Powers Don't Change The Body, They Increase Its Abilities: Gross changes to a PC's body are typically out-of-subgenre in DC:TAS games, as are changes that lead to abilities not available to normal people. Instead most changes just improve abilities a person already has. For instance, Desolidification, turning invisible, and total physical transformation into large animals or monsters usually aren't appropriate abilities. But Enhanced Senses, relatively low-powered increases in STR or movement velocity, changing one's appearance into that of another person, or adopting an attribute or two from an animal are usually appropriate.

Resource Points

Pages 150-154 of *Dark Champions* describe Resource Points. In brief, characters in a Hudson City Knights campaign have Resource Points, while those in a Hudson City Powers do not.

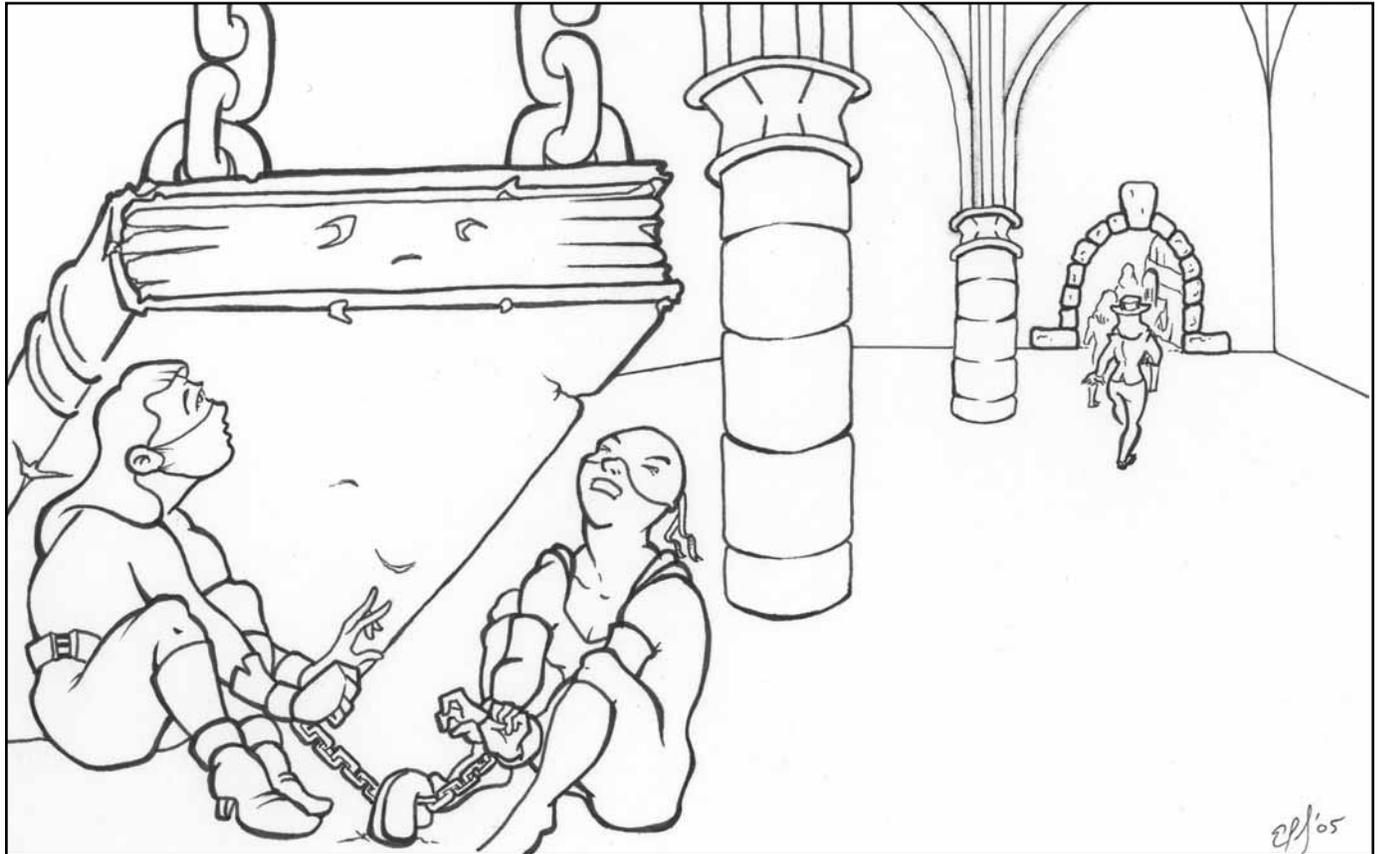
Hudson City Knights

Characters in this campaign have Resource Points. Starting Resource Points are: 60 Equipment Points, 10 Vehicle/Base Points, 5 Follower/Contact Points, and 0 Miscellaneous Points. Characters may purchase more starting points as described on page 151 of *Dark Champions*.

However all of a character's themed equipment — everything from weapons to vehicles — should be purchased with Character Points, because of the reasons discussed in *Unique Items* on pages 153-154 of *Dark Champions*.

Hudson City Powers

Characters in this campaign do *not* have Resource Points. They purchase everything with Character Points. However, the GM may, at his option, give characters certain types of "mundane" equipment for free — flashlights, cellular telephones, a typical automobile, and so forth. The drawback for the character is that the "free" equipment is subject to all sorts of inconvenient occurrences: it can break down, run out of fuel, suffer interference, or get lost or broken. On the other hand, equipment paid for with Character Points rarely suffers such difficulties — after all, a character who pays points for something deserves a better version than a character who gets a similar device for free.



Disadvantages

Two Disadvantages are important to characters in a DC:TAS game: Code Versus Killing and Secret Identity.

Psychological Limitation: Code Versus Killing: Most, if not all, DC:TAS character should have some sort of Code Versus Killing. How extreme the Disadvantage is (see page 104 of *Dark Champions*) can vary from character to character, but a character without some regard for human life probably isn't appropriate for most DC:TAS games — he should be a costumed vigilante in a standard *Dark Champions* campaign.

Social Limitation: Secret Identity: While less integral to DC:TAS games than to *Champions*, a Secret Identity is also important to the subgenre. After all, the primary reason for donning a mask and costume is to protect a character's identity, and PCs in a DC:TAS are called costumed crimefighters for a reason. Unless a player has a very good background reason for having a Public Identity, he should default to a Secret Identity for his character.

GAMEMASTERING DC:TAS



This section contains some information and advice for running a DC:TAS style game. In addition to the topics covered here, the GM should keep in mind the light-hearted tone of the campaign, both for Hudson City Knights and Hudson City Powers, because this is the defining difference between Dark Champions and DC:TAS games. Whatever else goes on in a game, it should be light-hearted.

EPISODIC VERSUS SERIAL

Before you start planning your campaign, you should give some thought to whether a episodic or serial structure best suits what you have in mind for DC:TAS.

In a *serial* campaign, each new adventure builds on events in the previous ones to tell an on-going story — in other words, all of the adventures are a part of a single on-going story. In an *episodic* campaign, each adventure is only loosely connected to previous and subsequent adventures. The characters are the same and villains re-appear periodically, but the status quo — the character's relationship with his DNPCs and other NPCs, his job, his secret identity, the fact that he's a costumed crimefighter, and any mystery in his background — almost never changes.

At its most basic level, an adventure in an episodic campaign typically works like this: a villain and other events threaten the status quo. By the end of the adventure, the heroes have averted all the threats, thereby maintaining the status quo. There are no loose plot threads at the end of an adventure; everything is resolved by the conclusion. Threats to the status quo include: a crime the villain is attempting to commit; the hero potentially losing his job because his crime-fighting activities are interfering with his performance; the (potential) revelation of a hero's secret identity to loved ones or even the world at-large; the character discovering who murdered his parents; and so on. But no matter the exact nature of the threats, whatever goes on in the adventure comes to a conclusion at the end of the adventure (even if a single adventure takes multiple game sessions to complete).

Before starting a DC:TAS campaign, you might want to consider the benefits of an episodic structure for your campaign. First, the animated series and comics that tend to inspire DC:TAS games are episodic. Second, and more importantly, the episodic structure makes the four-color aspects of a DC:TAS game easier to maintain.

Serial campaigns lead to subplots that often involve complexities, melodrama, and especially moral, ethical, and emotional dilemmas. All of these put a strain on maintaining a campaign's internal consistency in light of its four-color characters and the subgenre elements. Black and white characters require black and white situations — situations where the right choice is obvious, and the wrong choice just as obvious — and this is even more important when they confront villains and criminals. It extends to all of a PC's interactions with NPCs and all the decisions he makes. Furthermore, serial campaigns often call for a GM to explore the ramifications of a PC's decision to find unintended results the PC must deal with in later adventures. However, these unintended results can "muddy the waters" to some extent because of the four-color morality. With a four-color morality, good intentions lead to good results — not results that are a mixed blessing and come back to haunt the PC later (except for the inevitable escape from prison of a captured villain).

The difficulty with episodic campaigns is that the players can begin to feel like they never make any progress over the course of a campaign's life. And they might become bored with their adventures. If the status quo remains the same at the end of each adventure, do a player's decisions really have any consequences?

The best solution for most GMs is to strike a middle ground — a blend between the best aspects of serial and episodic. To do this, a GM should identify a limited number of subplots, maybe one or two for each PC, that are both integral to the character and interesting to the player — a PC's relationship with his parent or spouse, his attempts to woo the person he loves, his quest to bring his parent's killer to justice, his desire to understand what motivates individuals to turn to a life of crime, or the like. Then the GM lets these specific subplots run their course across adventures. In other words, the GM should identify a limited number of key elements of a PC's status quo and only allow these elements to change and evolve over a campaign. The PCs avert all other threats to the status quo by the end of each adventure. By keeping the ongoing subplots to a minimum, unintended consequences of decisions become the exception rather than the rule, helping to maintain the four-color tone.

Campaign Tone

While DC:TAS campaigns are Dark Champions games (meaning they can get a little grim from time to time), they're not nearly as dark and brooding as most modern-day action-adventure campaigns. Here are some tips for keeping the tone of your DC:TAS game light-hearted.

- Encourage appropriate humor in the game. Heroes and villains alike are prone to wry comments, witty observations, and even the occasional pun.
- Even if some NPCs like policemen or elected officials disapprove of the costumed crimefighter's activities, reasonable NPCs acknowledge the good he accomplishes, if only begrudgingly. In some cases, the police have solid working relationships with the heroes, calling on them whenever the department can't cope with a particular menace.
- Good intentions lead to good results; bad intentions lead to bad results. This is perhaps the most important thing to keep in mind, and to some extent, within the imaginary reality of your DC:TAS game, it's an unbreakable maxim. You shouldn't think too hard about the outcome of a PC's actions — so long as the player's intention is good, things will turn out all right in the end. This doesn't mean you should reward stupid or careless behavior, or that complications or unintended consequences never occur. It just means you should give the player the benefit of the doubt even in questionable circumstances.
- Old dogs *can* learn new tricks. In a light-hearted campaign, people can change for the better. Maybe most villains are never cured of their manias, but those NPCs who are just misguided or who have made bad decisions can turn over a new leaf and get a new lease on life. And sometimes, the PCs can even help to reform a villain.
- Try to keep the "slide into the cesspool" to a minimum. Standard Dark Champions campaigns are often filled with characters who, because of a bad decision or their environment, become progressively more pitiful — for example, drug users and prostitutes on a one-way road to oblivion lurk in every alley and on every street corner. Though it does involve street-level crime, DC:TAS is less about drug-use and prostitution, and more about kidnapping, robberies, themed crimes, and other such Silver Age-y stuff.

CAMPAIGN SETTING

DC:TAS games involve street-level crime, so heroes rarely leave the city that serves as their base of operations. Crime, especially that of the costumed variety, runs rampant in the city, and law enforcement is unequipped, understaffed, and simply unable to cope with the costumed villains when they go on a crime spree. The police department isn't usually riddled with corruption — the problem is simply that normal men and women cannot match wits with villains and succeed.

In many ways the city and its residents seem to exist in a timeless period — at least in physical appearance. The proliferation of Art Deco skyscrapers makes it seem if the architectural movements of the 1930s never ended — they're towering, tapering buildings with gargoyles lurking on the corners and topped by long radio antennae. The automobiles often have fins to rival those made in Detroit in the 1950s, and sometimes look like roadsters from the 1930s or 40s. The men wear suits, ties, and often fedoras — they look more like they stepped out of the 1950s than the '80s or today — and the women wear clothing of roughly the same period. Despite these physical features from out of the past, technology is the same as the modern day (and the technology available to costumed crimefighters and their nemeses is often superior).

Ultimately, you should mix and match stylistic elements from various decades of twentieth century America to get the "feel" you want, but elements from the decades when film noir was especially popular — the 1930s, 40s, and 50s — are most common. Paper boys, beat cops, old-fashioned cinemas, elegant clubs that play big band music where the men wear tuxes and the women wear long gowns and evening gloves — all of these are perfect for the setting of a DC:TAS campaign.

But of course, none of these elements are *necessary*. If you want a DC:TAS game that's modern in every respect — one where gangsters wear sports jerseys instead of cheap suits, piercings and tattoos are commonplace among respectable people, and becoming a famous musical performer requires good looks and dancing skills more than singing talent — go for it! Don't worry about emulating every aspect of the subgenre if you'll have more fun doing something else.

THE TEAM-UP

A staple of the DC:TAS subgenre is when two or more villains team up to get the heroes. These team-ups usually unravel toward the end of an adventure for one of three reasons: the villains' respective themes cause a clash; the villains' egos and pride get in the way and turn them against each other; or one villain has a more casual attitude toward killing than the other, and this leads to the villain with the Code Versus Killing providing the PCs with the information they need to thwart the other villain. However the team-up unravels, the thing to remember about all villain team-ups is that in the four-color world of DC:TAS, bad guys can never get along for long simply because they're bad guys.

VILLAINS

Villains are important to any successful role-playing game and that goes double for DC:TAS campaigns. While later chapters provide you with plenty of example villains for both Hudson City Knights and Hudson City Powers campaigns, here are some guidelines for creating your own costumed criminals and plotting their crimes.

COSTUMES AND THEMES

DC:TAS villains tend to wear costumes (although for men, the costume often involves a [oddly-colored] suit), and are just as likely as the heroes to have a theme of some sort. A criminal's theme not only influences his costume and his weapons, but the type of crimes he commits: a villain obsessed with gemstones doesn't rob banks (unless he wants to filch gems from safe deposit boxes), he steals jewelry, attempts to construct a giant laser with the world's biggest ruby, and so on.

“Obsessive-Compulsive” Behavior

These themed villains often suffer from “obsessive-compulsive” behavior, but this behavior has little in common with the real-world psychological disorder of the same name. What it means is that the villain's obsessive about his theme and compulsively commits crimes based on, following, or in accordance with it.

A villain's obsessive-compulsive behavior often gives the hero a reason to hand him over to the authorities for treatment rather than killing him the way a costumed vigilante would. There's a simplistic logic behind this: the villain can't control his behavior (he's insane), and because of that he doesn't deserve punishment, he requires treatment. Admittedly, the treatments never work — even if they *seem* to at first, they'll wear off quick enough after the authorities pronounce the villain “cured” and release him into society — but heroes wouldn't be heroic if they didn't keep trying to defy the odds and help people (even villainous people) who need assistance. It's important to keep this in mind, and if you feel your players are on the verge of sliding down the moral slope into becoming executioners, remind them of this fact.

Disfiguration

Unlike costumed crimefighters, who usually adopt their theme out of their own free will, a DC:TAS villain sometimes has a theme forced upon him. Usually he suffers a disfiguring accident (often while he's committing some misdeed, but not always), but some villains are born with a disfigurement that shapes their personality. Disfigurements often involve the face — horrific scars, odd-shaped noses, permanent rictus grins, animal-like fangs, eerie voices — because that provides a strong visual in the comic books and cartoons that inspire this subgenre.

The Hero's Nemesis

The theme of a hero's arch-nemesis, as well as his very nature and character, is often the opposite of the theme of the costumed crimefighter. This further highlights the difference between good and evil by placing the two characters — the represen-

tatives of good and evil in the campaign — in stark contrast. A grim and relentless crimefighter might have maniacally laughing nemesis with a criminally twisted sense of humor; a dashing and lighthearted crimefighter might have a brooding, murderous arch-enemy who likes to move behind the scenes and mastermind crime sprees from afar; a quick-witted and intelligent crimefighter might oppose an incredibly strong brute; and so on.

STREET-LEVEL FOUR-COLOR CRIMES

DC:TAS villains are pretty despicable, but they're not nearly as bad as mainstream Dark Champions villains. Although they sometimes use guns, they're not nearly as likely to kill anyone (and particularly not to commit mass murder). Too much blood spoils the more lighthearted feel of DC:TAS, so while a villain may threaten death and destruction on a horrific scale, the adventure usually works out so he can't follow through — either he's bluffing, or the hero arrives in time to stop him, or something goes wrong with his plan. The four-color morality and tone dictate that there can't be any wholesale slaughter of innocent people or even of criminals — in fact, there isn't even going to be much violence above the level of trading punches or the occasional throwing blade.

DC:TAS adventures do take place on the street, so they have a certain level of seriousness to them. The villains commit real crimes against real people. For the most part there are no master villains trying to take over or destroy the world — at best, a villain attempts to hold the city hostage. The DC:TAS street environment is very much a sanitized version of the street environment depicted in more realistic Dark Champions games. The most common crime that DC:TAS villains commit is robbery, with the variations on that crime coming from what is stolen, and why.

Gamesmanship

In addition to committing crimes for financial reward, DC:TAS villains often commit crimes to prove their superiority over the costumed do-gooder. This works well both as a rationale for crimes that hardly seem worth the trouble and as an explanation for why the villain always leaves clues about his next crime. The villain is often more interested in one-upping the superhero — in proving to himself, the city's population, and the hero himself that he's better at what he does than the hero.

Murder

Murder occurs rarely in DC:TAS games, but it happens — for example, a psychotic villain might kill a hostage to make a point, or a henchman because he made some seemingly innocuous comment that the villain found offensive. When it does, you should be careful to keep it the purview of a PC's arch-nemesis: don't let just any villain commit murder, reserve that “privilege” for the most important villains in the game. Often, the fact that a villain is capable of cold-blooded murder is one of the key reasons the villain *is* the costumed crimefighter's arch-nemesis in the first place.

POWERS AND ABILITIES

When creating villains, you can relax the restrictions that define the difference between Hudson City Knights and Hudson City Powers games to some extent — DC:TAS villains are sometimes superpowered, but not often. Usually they, like the heroes, are simply normal people with training and gadgets. But every now and then one will come along with a very high-tech gadget (such as a laser cannon or invisibility suit), or with a genuine superpower (such as shapeshifting abilities or vampirism). This works for the villains because they're not on center stage all the time the way the PCs are — an ability that would spoil the “feel” of the campaign if it were used every combat isn't nearly as bad if it only makes an appearance once every few months. And from a dramatic perspective, giving a villain powers can make him more monstrous, setting him apart from both normal people and the hero.

Villains in DC:TAS campaigns generally aren't as skilled at combat as the heroes who oppose them. A few can go at it hammer-and-tongs with the PCs, but most of them prefer to hire thugs, leg-breakers, and similar ne'er-do-wells — collectively called *goons* — to do their fighting for them. Some villains, particularly ones with an animal theme or powers, trot out a pack of trained animals; criminals with tech skills may build some sort of super-

GOONS

Fast Goon

12 STR	15 DEX	12 CON	10 BODY
8 INT	8 EGO	12 PRE	10 COM
2 PD	2 ED	3 SPD	4 REC
24 END	24 STUN		

Abilities: Pistol (use Colt M1911 on *Dark Champions*, page 243); Armored Costume (2 PD/2 ED); Running +2”; +1 OCV with Pistol; KS: Hudson City Underworld 11-.

Disadvantages: Social Limitation: Subject To Orders (Frequently; Major); Unluck 2d6

Strong Goon

15 STR	12 DEX	15 CON	15 BODY
8 INT	8 EGO	12 PRE	10 COM
3 PD	3 ED	2 SPD	6 REC
30 END	32 STUN		

Abilities: Baseball Bat (HA +3d6); Armored Costume (2 PD/2 ED); +1 OCV with Baseball Bat; KS: Hudson City Underworld 11-.

Disadvantages: Social Limitation: Subject To Orders (Frequently; Major); Unluck 2d6

weapon to even the odds. When combat starts, the villain sticks around in the hopes of getting in an underhanded lick or two, but when things get rough he usually runs for the exit.



In some adventures a villain arranges for the fight to take place in an unusual location that neutralizes many of the hero's combat advantages, thus giving him (the villain) enough of an edge to make it worthwhile to stick around and fight. For example, a hero who moves around a lot in combat might have trouble in an old, abandoned factory filled with scrap machinery, debris, and hanging cables that hinder his ability to build up speed.

Goons

DC:TAS villains typically work alone, and this presents a problem for you because in DC:

MYSTERIOUS HAPPENINGS AND RANDOM WEIRDNESS: PLOT SEEDS

While the plot of many DC:TAS adventures, broadly defined, is "villain commits a crime or starts a crime spree, and the heroes react to stop him," there are other sorts of plots perfectly suited to this subgenre. Here are some plot seeds for "non-villain" adventures. Each of them centers around a mystery the PCs must solve, so it calls for plenty of investigation, exploration, and questioning of contacts (both legitimate and seedy).

A Friend Of A Friend Told Me... Sewer workers are refusing to work — they claim a huge alligator haunts the sewers below the city. Could the old urban legend be true? Or could it be a group of children are having some fun with the city's Sanitation Department?

Please Turn Off Your Cell Phones: Every cell phone in the city rings at exactly the same moment, and when the owner answers, he hears the exact same message — "Help me! The building's on fire and I can't get out!" But there's no building on fire. Can the PCs figure out the source of this mysterious call? Is it a ghost from the past seeking peace? Is it a call from the future? Or is it a prankster — some tech-whiz — who's tapped into satellite signals?

She's Having A Baby! — Hey! Wait! So Is She! The PCs are all together in a crowded venue (a sports game is best) when a woman starts to go into labor. Right after the paramedics rush her to the hospital, another woman starts to go into labor — and there are some complications with her pregnancies. The venue's medical staff left to take the other lady to the hospital, so the PCs have to get her to the hospital on time — but they can only do that in time in their costumed identities. It's a race across the city's rooftops to the hospital during rush hour traffic.

Surprise! Each of a PC's friends and family disappear one by one over the course of an afternoon — could one of his foes have figured out his secret identity? Will the PC figure out that they're getting together to have a surprise party for him, despite the fact that the other PCs are in on the plans and trying their best to stop him from arriving early?

When The Wolfbane Blooms: The papers report that there's been a rash of stories about a werewolf attacking people (particularly children) on the bad side of town. The truth is far less exotic — they're just wild dogs mutated by the radioactive waste leaking out of a nearby factory — but no less dangerous.

TAS games heroes travel in packs — few villains, no matter how powerful, skilled, and ruthless, can stand up to a team of PCs that have, collectively, around 20 times as many Actions/attacks as they do. To balance the odds, you need to make sure the villain has a gang of goons helping him. A good rule of thumb is two to three goons for every crimefighter in your game, with one better than average goon working as the villain's right-hand man.

Goons usually wear clothing or costumes reminiscent of the villain's own (though never as impressive), and the villain gives them codenames that fit with his theme — for example, Anagram's goons are called 7-Down, 14-Across, and so on; Raptor's would be Falcon, Sparrowhawk, Hawk, and the like. They sometimes carry weapons similar to the villain's, or they might have ordinary gear like baseball bats, revolvers, and machine guns. The accompanying text box has two character briefs, Fast Goon and Strong Goon, that you can use in your adventures.

RUNNING ADVENTURES

DC:TAS villains rarely stay in prison for long. Whether through their own skills, bureaucratic incompetence, or fortuitous circumstance, they escape again and again to bedevil the heroes. A typical DC:TAS game features a stable of approximately a dozen recurring villains who menace the PCs repeatedly. Stories featuring these staple characters are interspersed with one-story criminals, mysterious vanishings the heroes must unravel, miscellaneous weirdness, and the like.

THE GETAWAY

Villains do a lot of running away in DC:TAS games, largely because they're less powerful than the heroes. To accomplish these getaways, they put innocents in harm's way... and because the hero is a true-blue hero, he has to rescue the innocent(s) rather than keep pursuing the villain.

Successful getaways are vital to some adventures appropriate to DC:TAS games, especially the themed crime spree — after all, it's not much of a spree if the heroes capture the villain after the first crime. Whenever you plan an encounter, always make sure the villain has means of putting innocents in jeopardy, thus enabling his escape if the heroes get too close (if they don't, he can just run away without having to endanger anyone). These contingency plans often involve explosive devices with timers, pushing an innocent off a building, setting a location on fire so the hero must evacuate the place, and the like. Because DC:TAS games involve teams, rather than lone heroes, sometimes these plans need to be fairly extensive — for example, one explosive device per hero.

DEATH OF INNOCENTS

Nothing shocks players out of a four-color mood more than the death of innocents, so you should do your best to avoid such a thing from happening in your campaign... unless you want it to.



Try to arrange the adventure so the action takes place in deserted buildings and warehouses — any place where it makes a certain amount of sense for there to be no innocent bystanders — or at night when normal people are at home in bed.

But events may occur during an adventure that might reasonably cause the death of civilians — explosions, fires, guns fired in crowded places, and so on. Any time you mention that innocents might die, you should give the PCs an opportunity to save the potential victim. If the PCs don't have that opportunity, then don't mention civilians in peril. You can liken this to the director of an animated series choosing what the viewer sees and doesn't see. For example, the floor of a skyscraper might very well explode, but no one is shown dying — it's never even mentioned, unless the story calls for the crimefighter to rescue the victim(s) (or, rarely, if a death is needed to provide dramatic tension and motivation). You should do the same in your campaign. Only tell the PCs that civilians are at risk when they have the chance to save those civilians from harm.

PROBLEM-SOLVING VERSUS FISTICUFFS

Problem-solving is just as important, if not more important, in DC:TAS games as the climactic fight scene — every adventure you design should involve at least one problem-solving scene. Here are some examples of problem-solving common to adventures:

- The PCs must discover the pattern behind the villain's crimes (the pattern, of course, is in keeping with villain's theme). Only after they discover the pattern can they figure out where he'll strike next and thwart his scheme.
- The villain leaves behind clues, each in keeping with his theme, and the PCs must figure out what the clues mean.
- The villain puts the PCs in a deathtrap (see below) and they have to figure out a way to escape.

Deathtraps

For many villains, part of the gamesmanship of opposing the PCs is deathtraps. DC:TAS villains *love* to capture heroes, put them in deathtraps, and then leave to commit their next crime, certain that the hero can't possibly survive. But of course he always does.

Gamemastering deathtraps is tricky, since you don't actually want to kill a PC with one (how anti-climactic!), but you want the PCs to feel threatened enough to take the trap seriously. You also have to make getting out enough of a challenge that the players will enjoy the experience, but not so much of a one that it's likely one or more PCs will fail. Before you include one in a scenario, make sure you know exactly what the character is capable of — consult a copy of his character sheet, if necessary — and try to provide a back-up plan or two in case his first attempt to get out fails.

In some cases, just getting the PCs into the deathtrap is difficult. Most players *hate* to have their characters taken prisoner, even when it's in-genre. Sometimes you can arrange it so the PCs wander into a deathtrap, but this can get monotonous... and after doing this a few times, the players might begin taking overly cautious (at least for a DC:TAS game) steps before entering a new location. The easiest way around the problem is to warn your players before the campaign ever begins that there are going to be plenty of deathtraps — make sure they understand it's all part of the genre and the fun.

If that doesn't work, another option is to have NPCs, Dependent or otherwise, get caught in a deathtrap so the PCs have to free them. That means the players still have to deal with the problem-solving aspect of the deathtrap, but don't get captured themselves. But sometimes it's just easier, or more dramatic, for the villain knock out the PCs and then cackle at them when they wake up in his deathtrap. (Of course, after they awaken, but before he activates the trap, he tells them all about his plan — after all, they couldn't *possibly* escape, so why shouldn't he impress them with his genius!) If you want to have the PCs captured:

- Don't make capture inevitable... just damned hard to avoid. Players hate being railroaded more than they hate having their characters get captured. If there's no chance to spot the trap in advance or keep from being knocked out, excitement and drama die. So make sure the odds are only *almost* completely stacked against them.

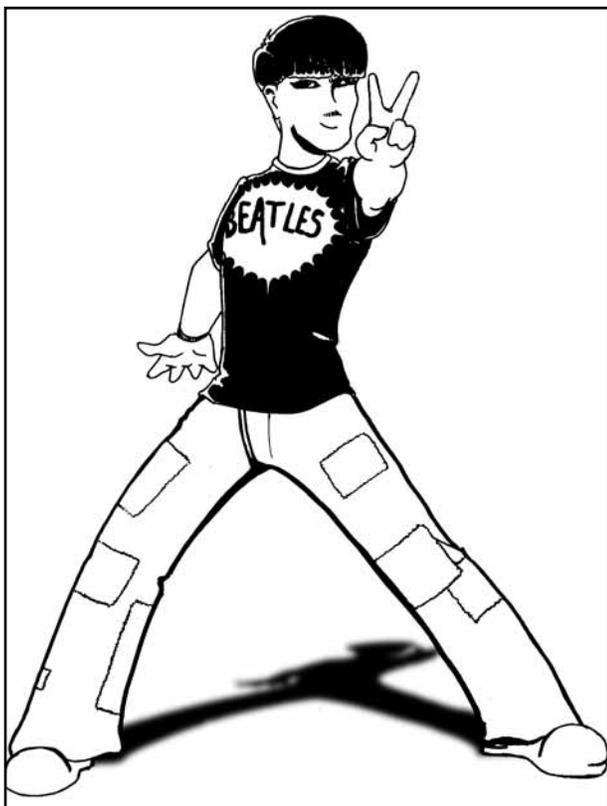
- Require that the PCs work together to thwart the deathtrap, rather than each individual working alone to free himself. Individuals working alone can bog down the action, leaving the other players to sit around with nothing to do. Working together keeps everyone involved in the game.

- Don't waste a lot of time between when the PCs get captured and when they come to — jump from one scene to the next without pausing. This prevents the players from having time to think about what happened, and if the deathtrap is fun and challenging, it takes their minds off having their characters captured.

HAPPY ENDINGS

Happy endings mean more than the crime-fighter thwarts the villain's scheme and apprehends the villain. They also mean the crimefighter and his actions have a positive result on the setting — in other words, what the crimefighter does changes people for the better (and usually gets the PC out of whatever trouble he put himself in with his DNPCs and loved ones during the adventure). As the GM, it's your responsibility to show these positive results. Be sure to mention developments like: a juvenile delinquent a PC talked to turns over a new leaf; the pregnant woman a PC abandoned a battle to get to the hospital had a healthy baby boy, which she named after the PC (maybe just the middle name though...); or an innocent person a PC saved goes on to do something noteworthy and beneficial to society.

chapter two:



STREET-LEVEL SUPERHEROES **HUDSON CITY POWERS**

HUDSON CITY KNIGHTS



This chapter contains campaign guidelines and characters (both heroes and villains) appropriate for a Hudson City Knights campaign: a DC:TAS game in which the characters are costumed crimefighters, but don't have any superhuman powers. The campaign is set in Hudson City (described in *Hudson City: The Urban Abyss*), but you can easily use the characters in any city where crime is a problem and crimefighters are necessary to keep innocents safe.

USING HUDSON CITY

Hudson City works well as a city setting for a Knights campaign with just a few changes to fit the DC:TAS “tone” based on the “feel” the GM wants for the campaign — in other words, you don't have to change Hudson City, just tweak it a bit. Don't emphasize the gritty, grim, and “realistic” aspects quite so much, allowing for a more lighthearted style of play. The occasional instance of weird powers or “super”-technology is solely the purview of crimefighters and their nemeses — it shouldn't be in the hands of everyday people — so it has a limited impact on the world around the PCs. De-emphasize brutal crimes like rape and murder by not having the PCs encounter rapists and murderers, and not having rape and murder play an important role in adventures. When the PCs do encounter rapists and murderers, they should have the opportunity to stop the crime just in a nick of time. Rather than every criminal being grimly serious or a psychopathic killer, make sure some of the criminals you use in adventures are like Anagram or Chitchat — bizarre, but not sociopathic, psychotic, or ruthless. In short, keep in mind the information in Chapter One and plan your adventures accordingly.

LETHAL VIGILANTES

One aspect of Hudson City the GM needs to consider are the existing lethal vigilantes, who fall into a sort of grey area. In DC: TAS games villains are obviously villains and heroes are obviously heroes — so where do vigilantes like the Harbinger of Justice and Renegade fall?

Furthermore, the lethal vigilantes may give all crimefighters a bad name. How can the city government, the police force, or the press come out in support of costumed crimefighters like DarkAngel when lethal vigilantes exist? Obviously meting out “justice” — particularly if that involves taking human life — has to remain solely the purview of a legitimate government in DC:TAS settings.

The easiest thing to do is get rid of the costumed vigilantes entirely. They simply don't exist. That means the public, including the city government, can tell the heroes from the villains, because shades of grey don't exist.

Another idea — one more in keeping with the DC: TAS subgenre — is to treat lethal vigilantes as adversaries. When the PCs can prove to their own satisfaction that a vigilante has killed a criminal, they track him down and capture him just like they would any other villain. Maybe the PCs can overlook a vigilante who only dishes out severe beatings, but murder's too serious a crime to let pass. But until there's proof (or at least a strong suspicion) the vigilante has crossed the line, the vigilante and the PCs can coexist uneasily — maybe as occasional allies, maybe not — each considering his own approach to crimefighting superior. (But in a DC: TAS game, the costumed crimefighter's beliefs really *are* superior — lethal vigilantes usually come to a bad end or get shown as the dangerous killers they are.)

Lastly, the GM can let the two coexist, side by side, and severely limit their interaction. Whatever the lethal vigilante does, it happens off-stage and in the background, so the PCs never have to face the moral dilemma the vigilante presents. The *Neighborhood Protectors* campaign idea described below is a good approach to consider if the GM chooses this route.

VILLAINS

Many of the villains published in *Hudson City: The Urban Abyss* work fine in a DC: TAS campaign — you just need to use the lethal ones sparingly or remove their lethal tendencies. Maybe they always threaten to kill someone, but rarely succeed (at least in the case of innocent victims). Card Shark and his organization make an excellent arch-nemesis for a team of crimefighters once you make them a little less grim. On the other hand, homicidal maniacs like the Cainite probably don't work at all in most DC:TAS games.

CAMPAIGN IDEAS

Here are some campaign frameworks GMs can use as inspiration for Hudson City Knights campaigns. These mainly address either the reason why the heroes get together and/or their *modus operandi*... but just like the question of why someone becomes a costumed crimefighter, a team doesn't need much more of a reason to get together than a desire to protect innocents from harm.

ALL FOR ONE, AND ONE FOR ALL

This is the basic Hudson City Knights campaign: the heroes have teamed up because they're more effective fighting crime together than alone. Chances are they don't know each other's secret identities, at least not from the outset. After the first adventure, at least, they have a way to get in touch with one another (even if it's only a dedicated pager), and probably a place to meet. The meeting place can range from something as simple as a designated rooftop to one of the members supplying a secret base for the whole team, to the PCs pitching in to build their own secret headquarters. Other things to consider: do they patrol the streets in teams or alone? Do they only come together when a threat warrants it, or do they do all their crimefighting together? The group might not even have a name, depending on how formal the arrangements are.

REFORMED VILLAINS

People do really change in DC: TAS games, and in this campaign, the actions of costumed crimefighters — maybe DarkAngel or the Answer — have inspired a group of villains to give up their criminal ways and fight crime. Maybe some of them want to fight crime as a way of making it up to society; maybe some are thrillseekers who can't abandon the thrill of adventuring. Besides determining why they've decided to become crimefighters, some of the questions players need to answer about their characters are: do the former villains keep their former names and costumes, and if so, does anybody trust them? Are they ever tempted to return to a life of crime?

Plot Seeds

Seen The Light?: At the end of an adventure, a defeated villain claims to have seen the light and repented his criminal ways. He begs for the PCs, former villains themselves, to give him a chance to walk the straight and narrow — if he goes to prison, he's sure to lose his mind. Is this just a ruse? And if not, do the PCs still turn him in?

But It Wasn't Me!: One of the PCs is accused of a crime he didn't commit. The crime fits his former *modus operandi*, but it wasn't him. Can the PCs prove their teammate's innocence? And what does the PC do — does he turn himself in like a good law-abiding citizen or does he stay at-large in hopes of proving his innocence?

Never Forgive, Never Forget: Not everybody believes in reform. A lethal vigilante comes gunning for the reformed villains, intent on dishing out some justice. How will the PCs stop him? Can they convince the cold-blooded vigilante they really do deserve a second chance?

NEIGHBORHOOD PROTECTORS

This campaign focuses on the heroes' efforts to protect a single neighborhood. In Hudson City, Eastwood, Elmview, or Crown Point make good choices — neighborhoods like Freetown and North Elmview are probably too rife with crime to ever be free of it, and ones like Guilford and Worthington don't necessarily have enough crime to give a dedicated team of crimefighters enough to do. For whatever reason, the crimefighters are determined to stamp out crime in their neighborhood and make it a safe place. They declare it their turf and make sure no criminal organizations encroach on it. Chances are all the crimefighters live in the neighborhood — they might even live in the same building (that building can also serve as their secret base). Their early adventures likely deal with making local criminals in the neighborhood see the error of their ways and expelling organized crime. Later adventures deal with keeping criminals out.

One of the advantages of this sort of campaign is that the rest of Hudson City can be used as presented in *Hudson City: The Urban Abyss*, without needing to change the whole city to fit the four-color tone of a DC:TAS game. In other words, the crimefighter's actions can have a positive result on their neighborhood and noticeable impact on the crime rate... but in the rest of the city, crime still rages out of control. Another advantage is that the GM has room to expand the campaign: after the PCs clean up their neighborhood, they can clean up the next one... and the next one....

Plot Seeds

Gangs United: The emergence of a team of crimefighters galvanizes the street gangs. They settle their disputes and band together — at least until they've dealt with the would-be heroes. How will the PCs deal with the gangs? There's one gang member leading the united gang. Can the PCs "chop of the head" to end the threat?

Card Shark Sits Down At The Table: During a skirmish with a street gang, the PCs receive help from an unlikely source. Some of Card Shark's Deck Agents join the fray on the side of the angels. What is the nefarious villain up to? Is the criminal mastermind hoping to move in once the PCs have cleaned up the neighborhood?

The Search Is On: An organized crime group quickly realizes that since the PCs are so active in the neighborhood, they must live there. A neighborhood is much smaller than a city, so they decide it should be easy to figure out where the PCs hide-out is. They send their men to stand watch on rooftops all across the neighborhood. How will the PCs stop this, since the men are just standing there and not committing any crimes? Can they somehow convince the criminals they live someplace else?

HEROES



THE ANSWER

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
18	DEX	24	13-	OCV: 6/DCV: 6
15	CON	10	12-	
12	BODY	4	11-	
15	INT	5	12-	PER Roll 12-
18	EGO	16	13-	ECV: 6
15	PRE	5	12-	PRE Attack: 3d6
12	COM	1	11-	
8	PD	5		Total: 11 PD (3 rPD)
8	ED	5		Total: 11 ED (3 rED)
4	SPD	12		Phases: 3, 6, 9, 12
8	REC	4		
40	END	5		
40	STUN	12		Total Characteristics Cost: 113

Movement: Running: 8"/16"
Swinging: 20"/40"

Cost Powers END

- 9 *Grapple Gun*: Multipower, 30-point reserve; all slots OAF (-1), 1 Recoverable Charge for entire reserve (-1¼) [1rc]
- 1u 1) *Grapple*: Swinging 20"; OAF (-1)
- 1u 2) *Packs A Punch*: Energy Blast 6d6; OAF (-1), Limited Range (20"; -¼)
- 1u 3) *Articulated Grapple*: Telekinesis (20 STR); OAF (-1), Only To Grab (-1), Must Cross Intervening Space (-½), Only Direct (-½), Limited Range (20"; -¼)

Martial Arts: Kung Fu

Maneuver	OCV	DCV	Notes
4 Block	+2	+2	Block, Abort
4 Disarm	-1	+1	Disarm, 30 STR
4 Dodge	+0	+5	Dodge all attacks, Abort
4 Escape	+0	+0	35 STR vs. Grabs
3 Joint Lock/Grab	-1	-1	Grab Two Limbs, 30 STR
5 Kick	-2	+1	8d6 Strike
4 Knife Hand	-2	+0	HKA ½d6 (1d6+1 with STR)
3 Legsweep	+2	-1	5d6 Strike, Target Falls
4 Punch	+0	+2	6d6 Strike
3 Throw	+0	+1	4d6 + v/5, Target Falls
4 <i>Tien-hsueh</i> Strike	-1	+1	2½d6 NND
4 +1 Damage Class			(already added in)
6 <i>Armored Trenchcoat And Costume</i> : Armor (3 PD/3 ED)			

- 4 *Fast Runner*: Running +2" (8" total) 1
- 4 *Observant*: +2 PER Rolls with all Sense Groups 0
- 11 *Answerman Communicator*: Mind Link, specific group of up to any 8 minds, No LOS Needed; OAF (-1), Only Can Be Maintained With Others Who Have Mind Link (-1), Affected As Radio And Hearing Group, Not Mental Group (-½), Does Not Provide Mental Awareness (-¼), 1 Continuing Fuel Charge (battery, Easy to obtain; 6 Hours; -0) [1cc]

Perks

- 9 *Contact*: The Executor (mysterious man highly placed in the government) 11- (Contact has extremely useful resource, access to major institutions, significant Contacts of his own, Good relationship with Contact)
- 15 *Money*: Filthy Rich
- 5 *Improved Equipment Availability*: Military

Talents

- 19 *Combat Sense* 16-

Skills

- 12 +4 with Kung Fu
- 5 +1 with all Agility Skills
- 3 *Acrobatics* 12-
- 5 *Analyze Combat Technique* 13-
- 3 *Breakfall* 13-
- 3 *Climbing* 12-
- 3 *Concealment* 12-
- 3 *Contortionist* 13-
- 5 *Deduction* 13-
- 3 *AK: Tibet* 12-
- 2 *CK: Hudson City* 11-
- 4 *KS: Buddhism* 13-
- 3 *KS: Kung Fu* 12-
- 3 *Language: Mandarin Chinese* (completely fluent; English is Native)
- 3 *Language: Tibetan* (completely fluent)
- 3 *Paramedics* 12-
- 3 *Shadowing* 12-
- 3 *Stealth* 12-
- 3 *Streetwise* 12-
- 4 *Survival (Mountains)* 13-
- 2 *WF: Common Melee Weapons*

Resource Points

- 8 *Equipment Points*: 100
- 10 *Vehicle/Base Points*: 30
- 10 *Follower/Contact Points*: 25
- 0 *Miscellaneous Points*: 0

Total Powers & Skills Cost: 237
Total Cost: 350

100+ Disadvantages

- 20 Hunted: unknown American intelligence agency 14- (Mo Pow, NCI, Watching)
- 15 Hunted: Doctor Enigma 11- (As Pow, Harshly Punish)
- 20 Psychological Limitation: Code Versus Killing (Common, Total)
- 20 Psychological Limitation: Honorable Code Of Conduct (Common, Total)
- 10 Reputation: honorable and gullible do-gooder, 11-
- 15 Social Limitation: Secret Identity (Solomon DeSolva) (Frequently, Major)
- 150 Experience Points

Total Disadvantage Points: 350

Background/History: Twenty years ago Solomon DeSolva, a member of the United States Diplomatic Corps and special assistant to the ambassador to China, went on a tour of Tibet to observe the living conditions of its native people. Since the tour was a peaceable one sanctioned by the government, DeSolva brought along his five-year-old son, Solomon Junior. Tragedy struck when the group's bus traveled on a narrow road high in the Himalayas and a sudden rock slide took the lives of everyone on the tour. Or so investigators concluded after they arrived on the scene days later.

In truth, Solomon Junior survived — his father used his own body to shield the boy from the worst of the rock slide and the bus's subsequent tumble down the mountain. A wandering band of Tibetan monks found the boy freezing to death in the snow. They took him in and nursed him back to health. The monks were members of a secretive sect of martial artists called the Golden Guard, and they treated the young orphan as one of their own. Over the next eighteen years, Solomon learned the ways of the Golden Guard. He almost forgot his past and Western origins... but then a mysterious man found him one night. The man was an American, and the only name he gave to Solomon was the Executor.

The Executor claimed to have been a friend and colleague of Solomon's father. Because the boy's body was never found, he had searched for the last eighteen years for the young Solomon to give him his birthright. The Executor said that Solomon's father was a member of the American intelligence community and this was why he was killed — although the Executor didn't know who was responsible. He also informed Solomon he had inherited the DeSolva family fortune, as well as the family estate in Hudson City.

Straightforward and rigidly moral, Solomon was slightly repulsed by his father's past of secretive dealings and shadowy murders — but he was also curious about his family's legacy. He knew there must be more to his father's life than the underhanded dealings of intelligence work. At the urging of the monks, Solomon agreed to travel to America with the Executor and claim the family fortune.

In Hudson City, Solomon found a world vastly different from the Tibet he grew up in. The Golden Guard had been like an extended family, each member helping the others, and they treated all

their countrymen with respect and honor. Such was not the case on Hudson City's mean streets. The people of Hudson City had problems — problems Solomon wanted to help solve with his family fortune and his skill in the martial arts, but he needed direction and guidance. The Western world was strange and alien to him. Solomon needed advisors... and he found them on the World Wide Web.

While researching Hudson City and his family, Solomon stumbled upon the website hudsoncity-answers.org. The purpose of the site, privately-owned and paid for with donations, was to help the city's residents with everyday problems and concerns — everything from where to pay parking tickets, to the history of Tyrrell Avenue, to how to set the idle on a 1983 Mercury Zephyr so it would start in the depths of winter.

Solomon sent an email to the site administrator and began a correspondence about Hudson City's real problem: rampant crime. Once he was sure the site's "Answermen" were well intentioned, Solomon offered to handle special problems, the sort that only hands-on work could resolve. He'd put on a mask and call himself the Answer, and whenever the Answermen got an email from someone that required "special assistance," they would forward it to him so the Answer could provide a solution.

Over the last six months, the Answer and his Answermen have helped many people with problems ranging from recovering and returning a stolen wedding ring, to helping Doctor Enigma's wife find her husband and get him committed to Toddberry Asylum, to garden-variety crimefighting. Word has quickly spread that when a person has no place else to turn, he can click on hudsoncity-answers.org, submit his problem, and maybe, just maybe, he'll find the answer he needs.

Personality/Motivation: The Answer's desire to help people stems from basic human decency and a high regard for life and peace — the monks who raised him taught him to have a deep and abiding respect for family, tradition, and community spirit. Though still a stranger to Hudson City in many ways, he considers it his family's home. Therefore it's his responsibility to protect and serve the community. In addition to helping people, he feels he must provide an example for others and holds himself to a rigid code of honor. He always keeps his word, even if tricked or deceived into giving it. He accepts a foe's surrender, even if past experience tells him it's a ruse. He never takes advantage of a helpless foe, even if it means risking his own life. And unless it's been proven he can't trust someone, he always believes what he's told.

The Answer is ignorant about many aspects of Western culture — both its mores and technology. Though highly intelligent and a quick study, he still has much to learn about the West, and he relies heavily on the Answermen (see the accompanying box text) for much information... and they don't always know what they're talking about.

In his free time the Answer investigates his family's past — specifically, his parents. The identity of his mother remains unknown, but he knows

THE ANSWER PLOT SEEDS

The Answer discovers three items about his mother — her name, that she's still alive, and that she's married to a prominent mobster. He attempts to meet her, sneaking into the mob boss's estate, but ends up captured. One of the Answermen contacts the PCs — can they save the Answer before he's unmasked? And does he want to be saved? Has meeting his mother changed him in some way?

The PCs are framed for a crime they didn't commit. The same nefarious villain who framed them contacts the Answer and puts him on the task of hunting the PCs down. Can they escape the Answer long enough to find evidence of their innocence? And if not, can they convince the Answer of their innocence without proof?

The Answermen begin disappearing, one by one. The website's security has been compromised — or, worse yet, one of the Answermen is a traitor. Cut off from his advisors, the Answer seeks the PCs' help to get to the bottom of the mystery.

his father didn't adopt him. He's shied away from investigating his father's death too closely. He only knows what the Executor told him, and that's not much more than that his father was murdered by enemies, whether domestic or foreign, in the intelligence world.

The Answer can't really explain why he hasn't investigated his father's murder. To some extent he feels that revenge won't bring back his father, and that to discover his father's killer he'd have to involve himself in the morally ambiguous world of covert operations. But he also suspects there's a deeper reason for not investigating. He has meditated much on the matter, but has yet to uncover the true source of his aversion.

Quote: "I've been informed that you have a problem. I'm here to tell you I have the answer."

Powers/Tactics: The Answer's abilities stem from his sharp mind, quick wits, and lifelong training in the martial arts. These physical skills make him the perfect hands-on operative for the Answerman Team. He relies on the other members for advice and investigation (although he has keen powers of perception) and then acts on their advice.

The Answer is a problem-solver, not a brawler, although he recognizes that sometimes he must fight to get the job done. He always tries to make sure the fight is fair — announcing his presence against one or two opponents and giving them the chance to surrender, and only taking advantage of surprise when the odds are badly against him.

The Answer doesn't normally carry weapons (though he will if he feels it's necessary), but does have a Grapple Gun (a thick steel cylinder with a pistol grip and large spool of cable at the back) that he uses to get around. In a pinch he can fire the grapple as a physical missile, or use it to grab something and pull it toward him. Recovering the Charge on the Gun involves winding in the grapple-line, which takes two Full Phase Actions. His other main piece of gear is the Answerman Communicator, which looks like an ordinary cellular phone. It allows him to access a private server that only the Answerman Team has access to. Voice recognition software allows the Answer

to ask his question, and also vocalizes the Answermen's responses.

In addition to his fighting skills, the Answer also has access to the DeSolva family fortune. Additionally, the Executor — the only man who knows the Answer's secret identity — feels obligated to help him with non-lethal military equipment when the situation calls for it.

Campaign Use: The Answer can become involved

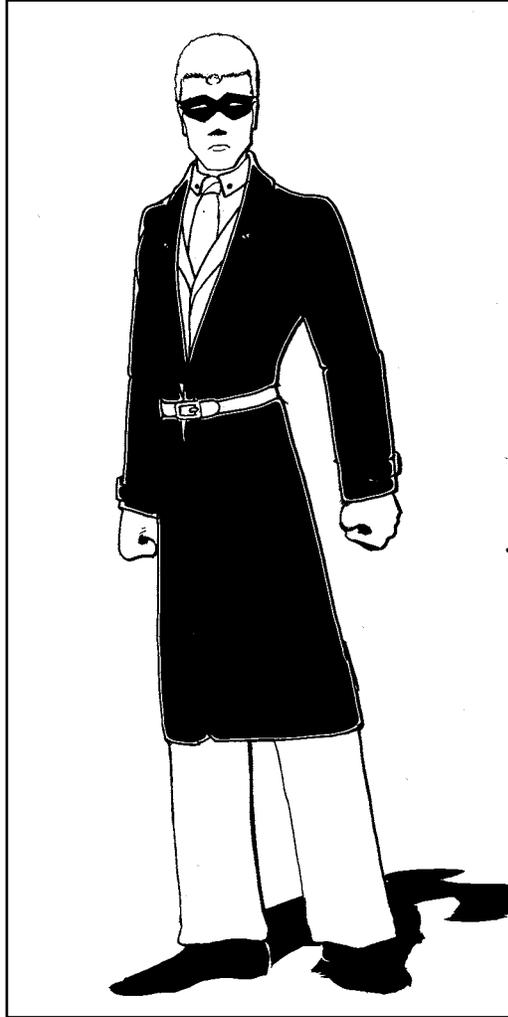
with any crime where a victim is left with no other place to turn for help. This can be anything from a kidnapping, to extortion, to a child or sibling falling in with a bad crowd. You can use him as an ally for the PCs — thanks to the Answermen he has access to comprehensive information about myriad subjects, but because he works alone, he has little in the way of raw power (and thus might need allies to get a job done).

In more traditional Dark Champions campaigns, you can use the Answer as an adversary for your PCs. He has little use for vigilantes who declare themselves judge, jury, and executioner, and considers them criminals who are little better than the ones they pursue. If a bereaved relative were to ask for help in bringing a costumed vigilante to justice, the Answer would likely take the case. Furthermore, the mystery surrounding his father's death provides a good hook for bringing the

Answer and his rigidly upright morality into the darker world of costumed vigilantes.

To increase his power, give the Answer more Extra Damage Classes with his Martial Arts and give him some more gadgets (specifically, a utility belt like the one described on pages 283-284 of *Dark Champions*). To decrease his power, remove his Skill Levels, his Combat Sense, and a few Martial Maneuvers.

The Answer doesn't have a criminal record. In fact, he has few public records in the United States at all, since he didn't grow up there and the Executor snuck him into the country and provided him with false documentation to explain the gap in his personal history.



Appearance: In his civilian identity, Solomon DeSolva is a tall, fit man in his mid-twenties. He stands 6'3" tall and has wavy black hair, dark brown eyes, and a narrow, serious face. As the Answer he wears a black suit, a black trench coat, and a simple black domino mask to disguise his identity.

ASK THE ANSWERMAN TEAM

The Answerman Team answers mundane questions posted to the hudsoncity-answers.org website, and investigates “special” problems before referring them to the Answer and assisting him with his investigations. All members of the team are anonymous; none of them knows the identity of any of the others. When Solomon DeSolva first approached them about becoming a team to fight crime, their decision to accept his offer was quick — since going live with the website, they had received question after question concerning problems they simply couldn't help with, and it frustrated them. Using the Answer's wealth (as well as his connections to the government), they've given their website the best security money can buy.

Britannicus: Britannicus was the one who first set up the website. He serves as both website administrator and an endless source of factoids concerning history and geography. He maintains a no-nonsense online demeanor, writing in crisp emotionless sentences that seem almost as if posted by a machine.

The Barstool Prophet: The Barstool Prophet is the resident expert on sports trivia, local happenings such as the weather, road repairs, ongoing construction, and Hudson City urban legends. His

posts are terse and to the point, usually using sentence fragments. He also has extensive knowledge about organized crime in Hudson City — but he only provides answers to these sorts of questions to the Answer.

Blue Book: Blue Book fields questions about mechanics in general and cars in particular. His posts are riddled with slang, typos, and grammar errors until he posts something pertaining to the question asked of him. Then his answers become perfect examples of clear and precise technical writing.

Lex And Nex: Lex and Nex are the resident legal experts. They begin and end all of their answers with disclaimers about how the person should seek legal counsel before pursuing action, but despite the disclaimers, their answers are usually dead-on. They also have a comprehensive knowledge of criminal proceedings and the inner workings of the Hudson Police Department — this knowledge they only provide to the Answer.

Mr. Fixer-Upper: Mr. Fixer-Upper handles questions concerning plumbing, roofing, and general home repair. He always begins his responses with a humorous anecdote about a friend-of-a-friend and his misadventures in whatever trade relates to the question. To the Answer, he also provides copious knowledge of security systems, both civilian and military.

Tec: Tec seems to possess a wealth of information on criminalistics, forensics, and criminology. It's unclear whether this comes from book learning or practical experience; none of his posts have ever mentioned any jobs related to those subjects.

DARKANGEL

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
20	DEX	30	13-	OCV: 7/DCV: 7
18	CON	16	13-	
10	BODY	0	11-	
13	INT	3	12-	PER Roll 12-
11	EGO	2	11-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
18	COM	4	13-	
8	PD	5		Total: 11 PD (3 rPD)
6	ED	2		Total: 9 ED (3 rED)
4	SPD	10		Phases: 3, 6, 9, 12
7	REC	0		
36	END	0		
30	STUN	3		Total Characteristics Cost: 85

Movement: Running: 6"/12"
 Gliding: 10"/20"
 Swinging: 15"/30"

Cost	Powers	END
20	<i>Utility Belt:</i> Multipower, 30-point reserve; OIF (Utility Belt, -½)	
1u	1) <i>Halo Grenades:</i> Entangle 3d6, 3 DEF; OAF (-1), Range Based On STR (-¼), 12 Charges (-¼) [12]	
1u	2) <i>Halo Boomerang:</i> Energy Blast 6d6; OAF (-1), Range Based On STR (-¼), 1 Recoverable Charge (-1¼)	3
1u	3) <i>Angel-Sword Blades:</i> HKA ½d6 (1d6+1 with STR), Range Based On STR (+¼); OAF (-1), Range Based On STR (-¼), 6 Recoverable Charges (-¼)	[6]
1u	4) <i>Weakness Darts:</i> Drain STR 2d6, Range Based On STR (+¼); OAF (-1), Must Target Non-Armored Hit Locations (-¼), 6 Charges (-¾)	[6]
1u	5) <i>Freeze Gas Capsules:</i> Minor Transform 3d6 (normal object to frozen stiff object, "heals" by thawing out at normal rate); OAF (-1), Limited Target (nonliving objects with moving parts; -½), Range Based On STR (-¼), 4 Charges (-1)	[4]
1u	6) <i>Sleeping Gas Pellets:</i> Energy Blast 3d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +1); OAF (-1), Range Based On STR (-¼), 6 Charges (-¾)	[6]
1u	7) <i>Smoke Pellets:</i> Darkness to Sight Group 3" radius; OAF (-1), Range Based On STR (-¼), 8 Continuing Charges lasting 1 Turn each (removed by high winds or rain; -0) [8cc]	
1u	8) <i>Flash Pellets:</i> Sight Group Flash 6d6; OAF (-1), Range Based On STR (-¼), 6 Charges (-¾) [6]	
1u	9) <i>Thermite Pellets:</i> RKA 1d6, Armor Piercing (+½), Area Of Effect (One Hex; +½); OAF (-1), Range Based On STR (-¼), 6 Charges (-¾) [6]	
1u	10) <i>Rebreather:</i> Life Support (Expanded Breathing: Breathe Underwater), 4 Continuing Fuel Charges (refueled through recharging system,	

	easy to obtain; 1 Hour; -0); OAF (-1) [4cc]	
1u	11) <i>Monocular:</i> +6 vs. Range for Sight Group; OAF (-1) 0	
1u	12) <i>Golden Swingline:</i> Swinging 15"; OAF (-1) 1	
1u	13) <i>Miniature Flashlight:</i> Sight Group Images 1" radius, +4 to PER Rolls; OAF (-1), Only To Create Light (-1), Limited Range (10"; -¼), 1 Continuing Fuel Charge (refueled by recharging, easy to obtain; 1 Hour; -1) [1cc]	
1u	14) <i>Crimescene Kit:</i> +2 to Criminology; OAF (-1), 8 Charges (-½) 0	
1u	15) <i>Laser Torch:</i> RKA 1 point, Penetrating (x2; +1), Reduced Endurance (0 END; +½); OAF (-1), No Range (-½) 0	
1u	16) <i>Mini-Camcorder:</i> Eidetic Memory; OAF (-1), Visual And Sound Images Only (-¼) 0	

Martial Arts: Karate

	Maneuver	OCV	DCV	Notes
4	Block	+2	+2	Block, Abort
4	Disarm	-1	+1	Disarm, 30 STR
4	Dodge	+0	+5	Dodge all attacks, Abort
4	Knifehand Strike-2		+0	HKA ½d6 (1d6+1 w/STR)
4	Punch/ Snap Kick	+0	+2	6d6 Strike
5	Side/Spin Kick	-2	+1	8d6 Strike
4	+1 Damage Class (already added in)			
6	<i>Armored Costume:</i> Armor (3 PD/3 ED); OIF (-½)			0
5	<i>Glider Cape:</i> Gliding 10"; OAF (-1)			0
3	<i>Cowl Radio:</i> HRRP (Radio Group); OIF (-½)			0
3	<i>UV Lenses:</i> Ultraviolet Perception (Sight Group); OIF (-½)			0

Skills

3	Acrobatics 13-
3	Breakfall 13-
3	Climbing 13-
3	Computer Programming 12-
3	Criminology 12-
3	Deduction 12-
3	High Society 12-
2	AK: Blackbridge 11-
3	CK: Hudson City 12-
3	KS: Hudson City Underworld 12-
1	Language: Japanese (basic conversation; English is Native)
3	Lockpicking 13-
3	Security Systems 12-
3	Shadowing 11-
3	Stealth 13-
3	Streetwise 12-
3	WF: Small Arms, Knives

Resource Points

0	Equipment Points: 60
0	Vehicle/Base Points: 10
0	Follower/Contact Points: 5
0	Miscellaneous Points: 0

Total Powers & Skill Cost: 115

Total Cost: 200

100+ Disadvantages

- 20 Hunted: Penny Dreadful 14- (As Pow, Kill)
- 20 Hunted: Card Shark 8- (Mo Pow, NCI, Kill)
- 20 Psychological Limitation: Devoted To Justice (Common, Total)
- 10 Psychological Limitation: Vengeful (Uncommon, Strong)
- 15 Psychological Limitation: Code Versus Killing (Common, Strong)
- 15 Secret Identity (Stacy Hunter) (Frequently, Major)

Total Disadvantage Points: 200

Background/History: Stacy Hunter is a modern American success story. Born into relatively humble beginnings, she learned early in life that the only way to get anything she wanted was to work for it. She became the first person in her family ever to go to college... but even then she had to work her way through. She studied advertising and marketing, and got excellent grades. They helped her land a job with the Berkely Marketing Group, a Hudson City-based marketing agency founded by television magnate Ben Berkely to take care of the advertising chores for his Berkely Entertainment Television (BETV) network and other companies.

Stacy liked living in the big city — the glamour, the bright lights, the fast-paced atmosphere, the famous television personalities she met through her job, the whole works. But she liked it so much she got careless, forgetting that the city's glitzy appearance often conceals a heart as dark as midnight. One night she made the mistake of walking down a deserted street by herself, and was attacked by some gang members out "wilding." After they beat her and kicked her for a few minutes they were about to do something worse, when they were scared away by the lights of a passing car. They ran off, taking her money and credit cards.

For some reason, the passing car stopped and a samaritan whose name she's never learned picked her up and took her to the nearest hospital. She spent a few days convalescing — fortunately, her physical injuries were not severe — but she was constantly afflicted with bouts of panic and feelings of intense fear. Once a confident, creative woman, she was reduced to a shy and frightened shadow of her former self. It took her several more weeks to get over the worst of her fear, but even after that she still had occasional panic attacks.

She returned to work, eager to throw herself into something she could control. A previously-scheduled business trip to Japan came up, and her boss was going to get someone else to go, but Stacy insisted on following through with her responsibilities. Once she'd been looking forward to seeing Tokyo. Now she was scared to leave, but she made herself go. Once she got there, she was glad she'd come, and a little of her old self began to emerge.

One day she walked by a Tokyo park and saw an old man leading a group of students in a karate class. Fascinated, she watched them for half an hour. When the class was over, she approached the old man and asked in her halting Japanese if she could join. Sensing something in her, the old man

assented, and the next day she began karate lessons. For the rest of her time in Japan, she faithfully practiced and studied every day, becoming reasonably proficient. When it was time for her to leave, her *sensei* gave her the name of his cousin, who ran a dojo in Hudson City. After she returned, she joined the dojo and continued her lessons. Within a year and a half, she had earned her black belt... and more importantly, her self-confidence had returned.

A few days after passing the tests for her black belt, Stacy found herself in the same position that her samaritan had been in two years before. She saw a woman being attacked by a couple of young punks who were trying to steal her purse and jewelry. Almost without thinking, she rushed forward to help. Three quick blows were all it took to subdue the two attackers. Leaving them out cold on the sidewalk, she rushed the injured woman to the hospital.

She had never before felt so good or had such a sense of purpose. *This* was what she should be doing with her life — protecting the innocents who could not protect themselves, not slaving away for a paycheck week after week and ignoring the decay of society all around her. But just knowing karate wasn't enough. She needed to know a lot of other things, and she needed a "style" of crimefighting. She studied other vigilantes, rejecting some as too violent, and realizing that others had money and resources she lacked. Noting that some of the costumed criminals on the streets had "themes," she decided that might work for her — if she was going to be on the side of the angels, maybe her "street name" and costume should reflect that. Since she wanted to be not just a protector of the innocent, but an avenger of the wronged, maybe... Avenging Angel? No, too angry. After a little more thought, she settled on DarkAngel.

Months of training followed — she knew karate alone wasn't enough to fight crime. She educated herself about criminology, forensics, locks and security devices, and many other subjects. She created — or bought from the underworld armorer Daedalus — the gadgets and weapons she wanted, and she practiced with them constantly. When she was ready, she went out into the night not as Stacy Hunter, victim of society's evil, but as DarkAngel, avenger of crime victims everywhere.

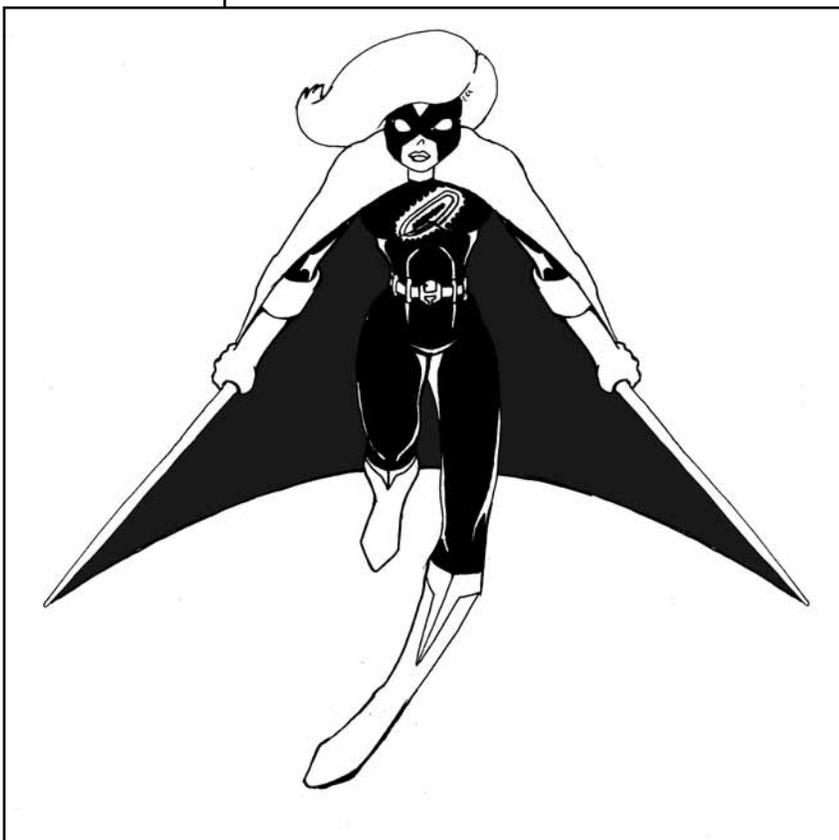
Personality/Motivation: DarkAngel is the sort of person who's had to struggle all of her life to get what she wanted. Strong-willed, determined, and capable of working long and hard to achieve her goals, she now applies the energy she used to focus entirely on her job to her goal of fighting crime. She's made up her mind that she's going to protect and help everyone she possibly can, and stop every crime she sees. Crimes she can't stop she'll avenge, even if it takes months of effort and sacrifice to bring a criminal to justice. But she draws the line at killing. She sees vigilante murders, no matter how justified in the abstract, as acts which make the vigilante as bad as the criminals he's supposed to fight — and she wants to feel better about herself than that. She might, however, be tempted in cases involving particularly violent rapists, serial killers, and similar criminals.

**DARKANGEL
PLOT SEEDS**

One night on patrol, the PCs see DarkAngel looming over some helpless criminal. When she sees her fellow costumed crimefighters, she flees the scene — and when the PCs check on the criminal, they discover him dead! Do they hunt DarkAngel in an attempt to bring her to justice? Or do they think she's been framed? And if so, who would want to frame DarkAngel?

Stacy Hunter has a new boyfriend — and it's one of the PCs! Of course, neither crimefighter knows about the other's secret identity. All each of them knows is that the other suspiciously disappears, especially in the middle of the night, and the next morning's paper always has an article about some villain's crimes....

One of the PCs finds DarkAngel's costume in a trash can. Could this be the end of a fellow costumed crimefighter? Will the PCs investigate? And if they do, will they discover DarkAngel's secret identity... and the fact that Card Shark discovered Stacy Hunter's secret and kidnapped her?



DarkAngel's vengeful nature really comes to the forefront when some criminal escapes from her, insults her, or humiliates her. The unlucky felon usually ends up taking a long trip to the hospital. She tries to control her temperamental streak, but for now she still has a little too much anger bottled up inside of her to calm down. Given time and experience, she'll probably become much more even-tempered.

Quote: "Did you really think you were going to get away with this? She may not be able to protect herself from scum like you, but I'm on her side, and you can't protect yourself from me."

Powers/Tactics: DarkAngel's style of combat involves rapid movement, frequent dodging, and reliance on her karate skills. She carries a versatile selection of low-powered weapons in her Utility Belt, but usually prefers to save them for emergency situations. For example, her Thermite Pellets work well for burning holes in doors or destroying cocaine, but she would never use them on a living opponent. Her favorite weapons are her "theme" attacks: Halo Grenades (bolo-like Entangle grenades which trap the target in bands resembling golden ribbons); the Halo Boomerang (a steel and depleted uranium throwing ring); and Angel-Sword Blades (throwing blades shaped like miniature silver swordblades).

For the most part DarkAngel restricts her crimefighting activities to street gangs, some organized crime groups, and a few costumed criminals such as Penny Dreadful, Anagram, and the Astrologer. She concentrates on protecting the Blackbridge, east Worthington, and Eastwood neighborhoods, but she'll go wherever she feels she's needed.

Campaign Use: DarkAngel is a prototypical DC:TAS character. As such, a GM can use her as an example for players to follow when building their characters, and as a NPC hero to set an example of how the PCs should act. To bring DarkAngel into conflict with the PCs, the GM can use the fact that her Devotion To Justice is stronger than her Code Versus Killing. Simply have her step over the line, or have it seem she's stepped over the line, while fighting crime, and then have the PCs track her down and find out what's going on.

To make DarkAngel more powerful, increase the amount of defenses her Armored Costume provides to 6 PD/6 ED, give her some Combat Skill Levels with the thrown weapons in her Utility Belt (this also allows her to Bounce her attacks, making it easy for her to recover her Halo Boomerang), and/or give her some Targeting and/or Range Skill Levels. To make her less powerful, reduce her DEX to 18 (or even 15) and her SPD to 3.

DarkAngel is likely to Hunt anyone who makes a mockery of the legal system or otherwise sneers at justice, and she stops at nothing to make sure the person pays for his crimes. Unlike the Answer, DarkAngel is unlikely to Hunt costumed vigilantes who take justice into their own hands (unless they go over the line, that is) — though she holds herself to a high standard and doesn't take human life, she isn't going to force her standards on others.

DarkAngel has no criminal record.

Appearance: Stacy Hunter is a slim, physically fit young woman who stands about 5'9" tall. She has short blonde hair, hazel eyes, and a friendly, expressive face. As DarkAngel she wears a black bodysuit with red gloves, heeled boots, and utility belt, and a golden halo "chest symbol." Her Glider Cape is black with red trim. Her mask is a black half-face mask that doesn't cover her hair, but she wears a long blonde wig to further conceal her identity.

TRICKSHOT				
Val	Char	Cost	Roll	Notes
13	STR	3	12-	Lift 150 kg; 2½d6 [3]
18	DEX	24	13-	OCV: 6/DCV: 6
12	CON	4	11-	
12	BODY	4	11-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
15	PRE	5	12-	PRE Attack: 4d6
14	COM	2	12-	
5	PD	2		Total: 9 PD (4 rPD)
5	ED	3		Total: 9 ED (4 rED)
4	SPD	12		Phases: 3, 6, 9, 12
6	REC	2		
30	END	3		
30	STUN	5		Total Characteristics Cost: 69
Movement: Running: 6"/12"				
Cost Powers END				
20	<i>Longbow:</i> Multipower, 40-point reserve; all slots OAF (-1)			
1u	1) <i>Broadhead Arrow:</i> RKA 2d6; OAF (-1), Beam (-¼), 6 Charges (-¾) [6]			
2u	2) <i>Blunt Arrow:</i> Energy Blast 8d6; OAF (-1), Beam (-¼), 12 Charges (-¾) [12]			
1u	3) <i>Flare Arrow:</i> Sight Group Flash 8d6; OAF (-1), Beam (-¼), 6 Charges (-¾) [6]			
1u	4) <i>Smoke Arrow:</i> Darkness to Sight Group 4" radius; OAF (-1), 6 Continuing Charges lasting 1 Turn each (removed by high winds or rain; -¾) [6 cc]			
1u	5) <i>Taser Arrow:</i> Energy Blast 4d6, NND (defense is insulated rED covering entire body; +1); OAF (-1), Beam (-¼), 6 Charges (-¾) [6]			
<i>Martial Arts: Cinematic Brawling</i>				
	Maneuver	OCV	DCV	Notes
4	Chin Block	+2	+2	Block, Abort
4	Disarm	-1	+1	Disarm, 23 STR
5	Hoist n' Heave	-2	-2	Grab Two Limbs, 33 STR to Throw
5	Two-Fisted Smash	-2	+1	6½d6 Strike
3	Tackle	+0	-1	2½d6 + v/5 Strike; You Fall; Target Falls
8	<i>Armored Costume:</i> Armor (4 PD/4 ED); OIF (-½) 0			
Talents				
6	Lightning Reflexes: +4 DEX with All Attacks			
Skills				
18	+6 with Longbow			
10	Range Skill Levels: +5 versus Range Modifier with Longbow			
5	+1 with Agility Skills			
3	Acrobatics 13-			
3	Breakfall 13-			
3	Climbing 13-			
3	Combat Driving 13-			
3	Contortionist 13-			
5	Fast Draw (Bows) 14-			
2	KS: Circus Life 11-			

2	PS: Circus Performer 11-
5	Rapid Attack (Ranged)
3	Stealth 13-
1	Streetwise 8-
2	WF: Common Missile Weapons
2	Weaponsmith (Muscle-Powered Range Weapons) 11-
Resource Points	
0	Equipment Points: 60
0	Vehicle/Base Points: 10
0	Follower/Contact Points: 5
0	Miscellaneous Points: 0

Total Powers & Skills Cost: 131
Total Cost: 200

100+ Disadvantages

15	DNPC: Tanya Thompson (girlfriend and reporter at The Hudson Sun) 11- (Normal, Useful Noncombat Skills, Unaware of character's Social Limitation: Secret Identity)
15	DNPC: Abe Harrow, The Missing Link (brother and costumed villain) 14- (As powerful as character, Unaware of character's Social Limitation: Secret Identity)
15	Hunted: local street gang 11- (As Pow, Harshly Punish)
5	Money: Poor
20	Psychological Limitation: Code Versus Killing (Common, Total)
15	Psychological Limitation: Showoff (Common, Strong)
15	Social Limitation: Secret Identity (Aaron Harrow) (Frequently, Major)

Total Disadvantage Points: 200

Background/History: Twenty-three years ago in the Mummer and Sons Circus, twins were born to the bearded lady, Mrs. Anna Harrow, and the strong man, Herc Harrow. The elder boy, first-born by thirty-three seconds, was a cute baby with his mother's blue eyes and his father's blond hair. His parents named him Aaron. The younger boy was covered from head to toe in thick, coarse black hair. His parents named him Abraham.

The two boys grew up in the circus. The circus archer and trickshot artist took Aaron under his wing and taught him how to shoot a bow. For Abe, life was different. His parents loved him, and the other members of the circus were friendly — over the course of their travels, they had seen far stranger things than a boy covered in hair — but from the moment he was born, everyone knew Abe would work in the circus sideshow under the billing "The Missing Link." That was just how things went in the circus.

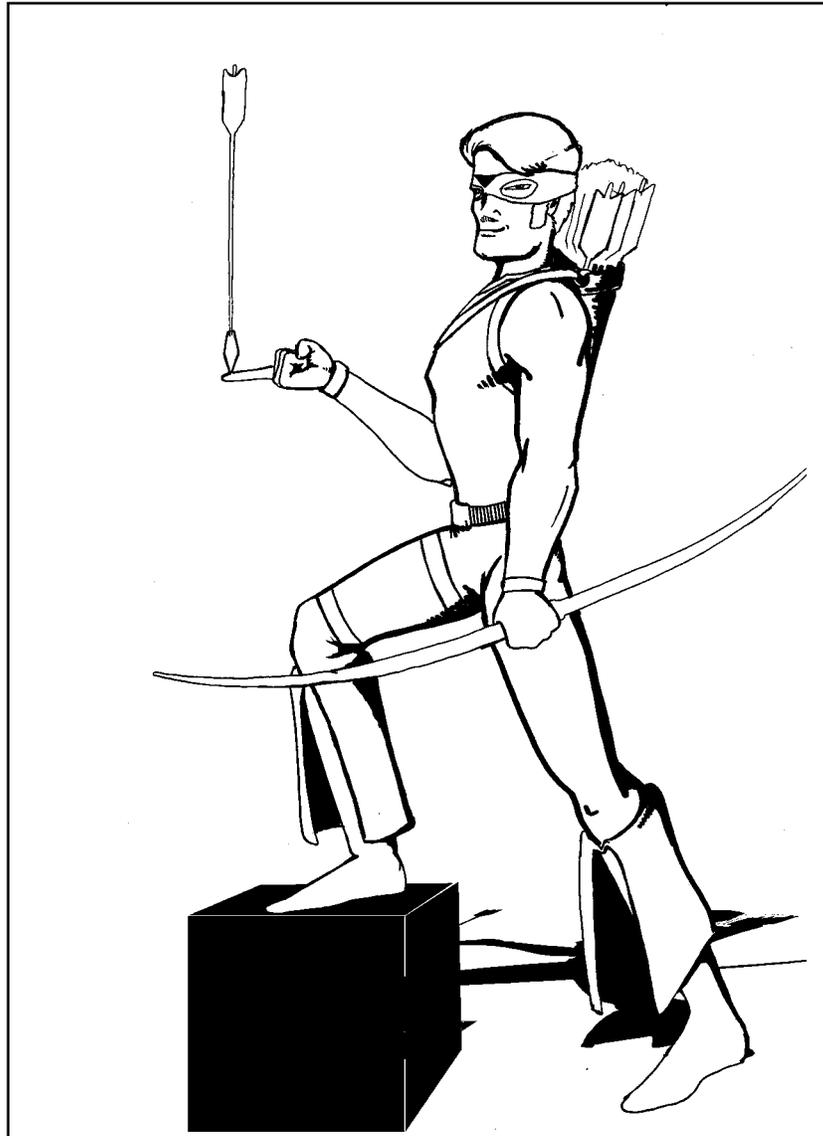
Abe took it badly — he didn't want to be freak. When he turned eighteen, he left the circus. Aaron, who always felt responsible for his little brother, promised his parents he'd find Abe and either return to circus with him, or stay with him and look after him. The outside world was no place for someone of Abe's unique talents and appearance to live alone.

TRICKSHOT PLOT SEEDS

The Missing Link has escaped and the police have asked the PCs to track him down and capture him... but Trickshot has decided the authorities can't help his brother. He wants to capture him and bring him back to the Mummer and Sons circus so he'll be around friends and family. What will the PCs do?

Tanya Thompson has been investigating the mysterious Trickshot. She's begun to suspect that he and Aaron are the same person! Trickshot asks for the PC's help in convincing her he's two different people. His plan calls for one of the PCs to dress as Trickshot, and the other PCs to pretend to be muggers who attack Aaron and Tanya on their way home from the movies... but what happens when the local street gang who's hunting him attacks in the middle of the staged mugging?

The PCs find a corpse. The cause of death appears to be an arrow with a scarlet shaft — just like the arrows Trickshot uses. Has the costumed crimefighter crossed the line? And if not, what's going on?



Aaron traveled to the nearest urban area — Hudson City. It didn't take him long to find his brother. All he had to do was check out the front page of *The Hudson Sun*: "Missing Link Frees Gorilla-Brothers!" Below the headline was a photo of his brother growling at a photographer. Then, day after day, the Missing Link and his "Gorilla Gang" robbed bank after bank. Aaron decided to stop him. He took up his bow and arrows, donned a costume, and called himself Trickshot. After several encounters, he finally captured his brother. He tried to talk to him, to convince him of the error of his ways, but something had changed in Abe. Something had made him into a feral creature — a far cry from the sullen and unhappy boy Aaron had grown up with. In the end, Aaron could only turn his brother over to the authorities and hope they provided him with adequate psychiatric care.

Since then, Aaron has stayed in Hudson City to be near his brother. Abe has escaped on many occasions to commit more crimes, but every time Trickshot stops him. Aaron has taken to patrolling Hudson City's streets at night; he blames the city for what happened to his brother and wants to stop it from happening to others. In his civil-

ian identity, he's begun dating Tanya Thompson, a reporter for the Sun who covered the Missing Link's trial and wrote several sympathetic articles.

Personality/Motivation: Trickshot is a good-natured, optimistic young man whose only sorrow in life is what's happened to his brother — and even there, he's confident the doctors can help Abe eventually. Though he became a costumed crimefighter to save his brother, he has continued to wage war on crime for several reasons. Partly this is because he's a thrillseeker (his job as a second-shift dishwasher at the Red Ox diner down the street from his Elmview apartment is dull), but mostly it's because he wants to save other people from being "victimized by the city" the way he feels his brother was. Trickshot gets homesick at times, and though he cares for Tanya, he looks forward to the day when he can return to the circus — but that day won't come until his brother has been cured.

Aaron is dirt poor. His dishwasher job pays very little, and what little money he earns mostly goes to replenishing his archery supplies. He's too proud to accept money from his family and friends, despite his parents' frequent offers to help subsidize his life in the city. Tanya frequently mentions the

idea of his moving in with her, but with his secret life as Trickshot, Aaron knows that would lead to a great many problems. He doesn't worry too much about his money situation — but he's had one or two brushes with criminals when they were carrying lots and lots of cash, and though he's always done the right thing and turned the money over to the police along with the criminals, a thought or two about how much good he could do with the illicit funds has crossed his mind.

Quote: "Watch this one!"

Powers/Tactics: Trickshot's abilities stem from his talent and skill with a bow and arrow, and the selection of simple trick arrows he uses in his crimefighting. He rarely takes the easy shot and often can't resist bouncing an arrow off a few surfaces, even when he has a straight shot at the target. While he does sometimes gain a Surprise Move bonus from this, it also gets him in trouble. Furthermore, if a fight is going well, he's been known to get cocky and start taking shots just to see if he can make them — firing arrows into the barrels of guns, knocking fedoras off gangsters or cigars out of their mouths, and so on — instead of just incapacitating his foes.

Against a group of foes, Trickshot takes the high ground. He attempts to separate the group using his Smoke Arrows, and then picks them off one by one as they emerge from the smoke.

Campaign Use: Trickshot is a flamboyant and exuberant hero who lacks experience with the ins-and-outs of crime. He simply has a great talent with a bow, sees a lot of crime around him in Hudson City, especially in Elmview where he lives, and has decided to put his talent to good use. You can use him as a reckless hero who sometimes gets in the PCs' way — or who's already been captured by the villains and needs rescuing. On the

other hand, if the PCs are similarly inexperienced, maybe he becomes an occasional ally and they all learn together.

The other use for Trickshot is with adventures concerning the Missing Link. As soon as he hears his brother is on the loose, Trickshot starts looking for him. This may lead to a confrontation with the PCs who are more traditional vigilantes. Another way to bring Trickshot into an adventure is through his girlfriend Tanya, who as a reporter is always in trouble with somebody somewhere. Finally, Trickshot's lack of money provides a good adventure hook — especially if he comes to hear of an expensive psychiatrist whom he thinks he can cure the Missing Link.

To make Trickshot more powerful, add more slots to his *Longbow* Multipower, increase his STUN and END, or perhaps give him Find Weakness. To make him less powerful, replace his Multipower with a straight-forward set of Ranged Martial Arts maneuvers for the bow, thus allowing him to purchase his bow and arrows with Resource Points.

Trickshot won't Hunt anyone unless they capture or hurt the Missing Link. He has no criminal record.

Appearance: Aaron Harrow is a tall, well-muscled man in his early twenties, good-looking with thick blond hair and blue eyes. In his civilian identity, he usually wears jeans and tee-shirts (unless Tanya browbeats him into wearing something nicer). Trickshot's costume is dark scarlet with black boots, gloves, and belt. He wears a quiver on his back and ties a narrow black mask over his eyes. His Longbow is collapsible and fits into a "sheathe" on his right leg. Both his bow and the shafts and fletching of his arrows are scarlet.

VILLAINS



ADONIS

Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 [4]
15	DEX	15	12-	OCV: 5/DCV: 5
20	CON	20	13-	
15	BODY	10	12-	
12	INT	2	11-	PER Roll 11-
12	EGO	4	11-	ECV: 4
20	PRE	10	13-	PRE Attack: 4d6
6	COM	-2	10-	
8	PD	4		Total: 11 PD (3 rPD)
8	ED	4		Total: 11 ED (3 rED)
4	SPD	15		Phases: 3, 6, 9, 12
8	REC	0		
50	END	5		
50	STUN	15		Total Characteristics Cost: 112

Movement: Running: 8"/16"
Leaping: 6"/12"

Cost Powers END

Martial Arts: Greco-Roman Wrestling

Maneuver	OCV	DCV	Notes
4 Choke	-2	+0	Grab One Limb; 3d6 NND
3 Hold	-1	-1	Grab Two Limbs, 45 STR for holding on
4 Reversal	-1	-2	45 STR to Escape; Grab
3 Slam	+0	+1	6d6 + v/5, Target Falls
4 Slap	+2	+0	8d6 Strike
3 Take Down	+2	+1	6d6 Strike; Target Falls; You Fall
8	+2 Damage Classes (already added in)		
2	<i>Strong Legs:</i> Leaping +2" (6" total) 1		
4	<i>Fast Runner:</i> Running +2" (8" total) 1		

Talents

6 Combat Luck (3 PD/3 ED)

Skills

6 +2 with Greco-Roman Wrestling
10 +2 with Interaction Skills
3 Acting 13-
3 Conversation 13-
3 Breakfall 12-
2 AK: New York 11-
2 AK: Paris 11-
2 AK: Milan 11-
2 KS: Wrestling 11-
7 Oratory 15-
5 Persuasion 14-
2 PS: Model 11-
3 Seduction 13-

Resource Points

0 Equipment Points: 60
0 Vehicle/Base Points: 10
20 Follower/Contact Points: 45
0 Miscellaneous Points: 0

Total Powers & Skills Cost: 91

Total Cost: 203

100+ Disadvantages

10 Distinctive Features: Too Much Plastic Surgery And Fake Tan (Concealable With Effort; Noticed And Recognizable)
25 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
20 Psychological Limitation: Vain (Common, Total)
20 Psychological Limitation: Arrogant, Thinks Of Himself As Greek God (Common, Total)
15 Reputation: vain criminal worried about his looks, 11-
15 Social Limitation: Public Identity (E. Ross, former model) (Frequently, Major)

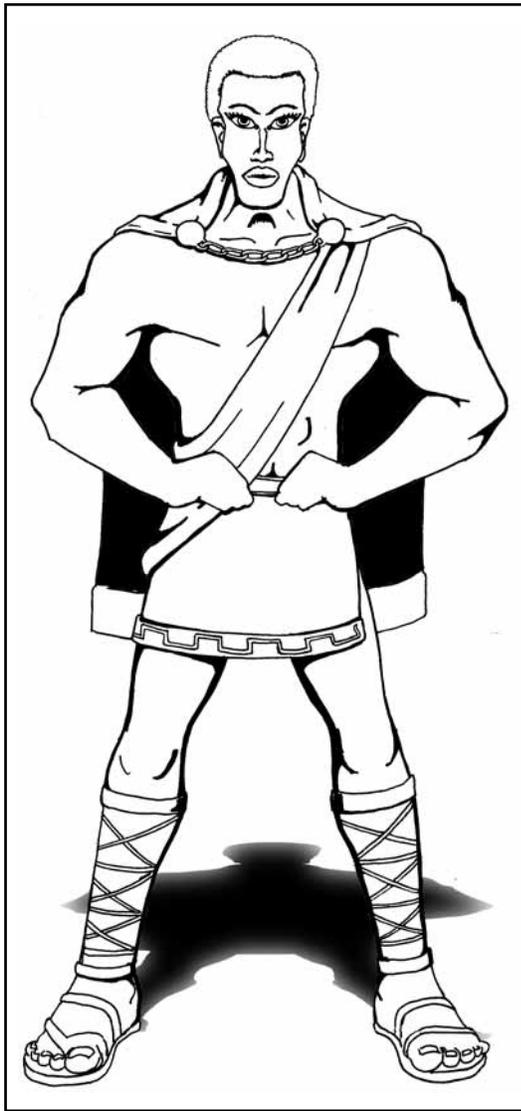
Total Disadvantage Points: 205

Background/History: "Make me better! Make me more beautiful!" commanded the man known to the world only as Adonis. *Persons Magazine* had voted him one of the ten most beautiful men for the last four years, but the latest rankings had just hit the stand — and Adonis wasn't one of the ten. He'd lost his beauty, and he wanted it back.

The plastic surgeon studied the man standing in his office. He was tall and statuesque with broad shoulders, a sculpted body, a narrow waist. He was gracefully entering middle-age, and the plastic surgeon thought he might be the most attractive person, man or woman, to ever stand in his office. He shrugged. "I don't think I can..."

Adonis knew his beauty was fading. He wasn't one of the ten most beautiful men in the world anymore. He got fewer and fewer modeling jobs. His face no longer graced billboards in all the major cities of the world, looking down on mere mortals like a god gazing from Olympus. His modeling agency said it was because of his arrogance; it claimed photographers found him difficult to work with and refused to hire him. Adonis knew the truth — *Persons Magazine* had only confirmed it. His beauty was fading, and this fool of a plastic surgeon refused to make him more beautiful.

Adonis flew into a rage. He grabbed the plastic surgeon by the lapels and yanked him out of his chair, dragging him over his desk. He shouted in the cringing man's face, "Do as I command!"



Fear in his voice, the plastic surgeon offered, “Maybe I could narrow your nose, inject some collagen in your lips?”

“Yes,” Adonis said. “Let it be so.” And so the model went under the knife for the first time... but not the last.

Since then, Adonis has had numerous “improvements” made to his face, all in a desperate attempt to hold on to his fading beauty. But he’s only become more beautiful in his own twisted mind. The countless surgeries have made him grotesque, his face becoming plastic and strange looking. Having paid for so many surgeries, Adonis soon found himself penniless — and in his arrogance, he decided to take the money he needed to maintain a lifestyle appropriate to a god among men.

Personality/Motivation: Arrogant and vain, Adonis believes himself the most beautiful person in the world. Even before he lost his mind, Adonis was vain — as he’s aged, his vanity has changed from a fault to an insanity. He expects people to bow to him when they address him, and he grows incredibly suspicious when a person doesn’t compliment his looks. His motivation for committing crimes is twofold. First, he needs money to maintain his

extravagant lifestyle; second, he wishes to prove his beauty to the world.

Quote: “Am I not beautiful?”

Powers/Tactics: Without fail, Adonis begins combat with a Presence Attack. Even if the situation is dire, he puts his fists on his hips and orders his opponent to surrender. Despite his grotesque appearance, he has a remarkable force of personality — and it’s only become stronger as he’s become more insane. Although he’s a skilled hand-to-hand combatant, he rarely deigns to fight, leaving the Graces (see below) to fight instead. Sometimes this proves a good tactic against costumed crimefighters who subscribe to a chivalrous code or are otherwise disinclined to strike women.

Adonis’s goons are all women; he collectively refers to them as the *Graces* and gives them names from Greek mythology (typically Aglaia, Euphrosyne, and Thalia, but he’ll branch out if he has more than three at a time). Unlike normally goons, these women are not hired help and don’t get a cut of the take. They worship Adonis — partially because he used to be a famous model, partially because he still exerts a strange and powerful attraction over members of the opposite sex — and serve him of their own free will. The Graces wear outfits in the style of Ancient Greece: sandals, a knee-length skirt, and a loose top that goes over one shoulder.

If it does come to hand-to-hand, Adonis first grapples with his opponent. Once he has his foe in a Hold, he forces him to beg for mercy and acknowledge that Adonis is beautiful; if his foe doesn’t comply, he applies a Choke until the victim falls unconscious. Some crimefighters have used Adonis’s vanity against him — if faced with convincing threats to scar his face, he often flees.

Campaign Use: The crimes Adonis commits involve beauty. He might hold a beauty pageant hostage: first he steals the audience member’s wallets, then forces the panel of judges to anoint him the most beautiful. He might kidnap a model representing a cosmetics company, holding her hostage until the company meets his ransom demand and its CEO agrees on national television that Adonis is more beautiful than she.

Adonis is more concerned with proving his own beauty than ruining that of others — but for a darker twist, you might have Adonis start threatening to scar and maim beautiful people (maybe the people on this year’s *Persons* top ten most beautiful). Adonis is interested in any technology that would make people worship him — from releasing pheromone-laced gases on the unsuspecting city, to mind-control rays (in more superhero-type games).

To make Adonis more powerful, give him some Damage Reduction — all the plastic surgery has permanently damaged his nerves and he no longer feels pain. To make him less powerful, remove his Damage Classes with Greco-Roman Wrestling, or lower his STR.

Adonis generally won’t Hunt heroes — he’s too self-absorbed. But if a hero does something to mar his beauty, Adonis won’t stop pursuing that hero until he gets revenge.

ADONIS PLOT SEEDS

Adonis announces that he’s giving up his criminal ways and starting his own cosmetic company. The first release is a new perfume named Cupid’s Arrow. Will the PCs notice the strange affect the perfume has on women who wear it — namely that they must obey every one of Adonis’s commands?

Adonis thinks a PC is ugly and doesn’t deserve the adulation he receives for his crimefighting. He decides to unmask the PC and show his ugly face to the entire world — but only after he and the PC compete in a beauty contest held before a panel of judges hand-picked by Adonis himself.

Adonis decides all male models should look like him. First he kidnaps a plastic surgeon. Then he begins kidnapping male models. Can the PCs track him to his lair before the surgery begins?

Adonis has a lengthy criminal record for robbery, assault, and kidnapping, but nothing more serious.

Appearance: Adonis's lips are bloated with collagen. His nose is so thin and narrow, it looks ready to fall off. He's had his back teeth removed to give himself sunken cheeks. His chin is prominent and his skin has been pulled so tight after so many face lifts, it seems as fragile as paper. He's had all his hair permanently removed and had the hair on his head replaced with implants of blond curls — so shiny, thick, and unmoving, they're obviously fake. His cheeks have been given a permanent unhealthy blush, and his eyes have been permanently marked with eyeliner with arching eyebrows drawn in over his eyes. He has a nearly perfect sculpted physique, but his skin has an orange tinge from tanning beds. In short, Adonis looks grotesque and he did it all to himself of his own free will. He typically wears a Greco-Roman kilt-like garment and goes bare-chested, with sandals that lace up just below the knee and a dark blue cloak

ANAGRAM

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [2]
19	DEX	27	13-	OCV: 6/DCV: 6
15	CON	10	12-	
10	BODY	0	11-	
23	INT	16	14-	PER Roll 14-
12	EGO	4	11-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
20	COM	5	13-	
8	PD	6		Total: 11 PD (3 rPD)
6	ED	3		Total: 9 ED (3 rED)
4	SPD	11		Phases: 3, 6, 9, 12
7	REC	4		
30	END	0		
30	STUN	7		Total Characteristics Points: 98

Movement: Running: 6"/12"

Cost Powers **END**

Martial Arts: Karate

Cost	Maneuver	OCV	DCV	Notes
4	Block	+2	+2	Block, Abort
4	Disarm	-1	+1	Disarm, 20 STR
4	Dodge	+0	+5	Dodge all attacks, Abort
4	Knifehand Strike	-2	+0	½d6 HKA (1d6 with STR)
4	Punch/ Snap Kick	+0	+2	4d6 Strike
5	Side/Spin Kick	-2	+1	6d6 Strike
6	<i>Armored Bodysuit:</i>	Armor (3 PD/3 ED);		
	OIF (-½)			0
20	<i>Lucky:</i> Luck 4d6			0

Skills

3	Cryptography 14-
3	Deduction 14-
3	High Society 12-
2	Language: Anglo-Saxon (fluent conversation; English is Native)
2	Language: Latin (fluent conversation)
3	Lockpicking 13-
3	PS: Play Chess 14-
2	PS: Professor 11-
3	Security Systems 14-
3	Stealth 13-
3	Scholar
2	1) KS: Etymology 14-
2	2) KS: Games 14-
2	3) KS: Puzzles 14-
2	4) KS: Riddles 14-
2	5) KS: Trivia 14-
2	6) KS: Word Games, Puns, And Anagrams 14-
2	7) KS: World Literature 14-

Resource Points

0	Equipment Points: 0
0	Vehicle/Base Points: 0
10	Follower/Contact Points: 25
0	Miscellaneous Points: 0

Total Powers & Skills Cost: 102

Total Cost: 200

100+ Disadvantages

- 25 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 15 Psychological Limitation: Loves Word Games, Puzzles, Riddles, And The Like, And Cannot Resist Them (Uncommon, Total)
- 15 Psychological Limitation: Intellectual Vanity (Common, Strong)
- 20 Psychological Limitation: Code Versus Killing (Common, Total)
- 10 Reputation: criminal with word-game fixation, 11-
- 15 Social Limitation: Public Identity (Anna Graham, former English professor) (Frequently, Major)

Total Disadvantage Points: 200

Background/History: Anna Graham had it all. At 30, she was one of the “young stars” at Hudson City State University, holding the prestigious Flaherty Chair in the English Department. She made an excellent salary, was admired and respected by her peers, was well-liked by her students, and edited the *Atlantic Journal of Etymology* (a scholarly publication devoted to the study of word origins and other linguistic trivia). And she threw it all away in search of an eleven-letter word for “lawgiver.”

Ever since she was a child, Anna Graham was fascinated by games and puzzles, particularly word games. By the time she was ten she could finish the *Hudson City Mirror’s* Sunday crossword in just a few hours. When she was fifteen she could do it in half an hour without a dictionary to help her. This led her to study words and word origins, and eventually to her prestigious professorship.

After a while, academia lost its interest for her, but her love for word games, puns, and riddles never left her. She found herself spending more and more time with her games, and less with her research and professorial work. She sought out more and more difficult (and unusual) puzzles to challenge herself with.

And then it happened — a puzzle she couldn’t solve. She came across a clue in one of her word puzzles — “Lawgiver,” eleven letters — that mystified her completely. She missed one lecture, and then two, hunting for the word in the library, cursing the entire time that there wasn’t a thesaurus to accompany the full-sized *Oxford English Dictionary*.

For two weeks she combed through the library, emerging only to eat and, occasionally, to sleep. It was driving her crazy. What finally brought her back to her senses was the Dean — and the termination notice. The faculty had noted her increasing lack of attention to her work, and this two-week binge of missing scheduled classes was the last straw. Gifted or not, she wasn’t doing the work and she was a bad influence, so out she went.

Unemployment turned out to be a long-term thing. Other universities, having gotten wind of her “peculiarities,” wouldn’t hire her. Finally, she was thrown out of her apartment for nonpayment of rent — but the thing that bothered her the most was that she *still* didn’t know what the eleven-letter

word for “lawgiver” was. Looking at the back of the puzzle book for the answer never even occurred to her — that would be *cheating*, after all.

The next time the world saw Anna Graham, she was a different person. Instead of her plain professorial clothes, she was wearing a skintight outfit patterned after a blank crossword puzzle. Instead of standing in front of a blackboard, she was standing in front of a bank vault as her men robbed it. When she left, she left behind a clue — a piece of paper with the words “Beth H. boils” written on it in flowery script.

The police began looking for a woman named Beth H., afraid that this new costumed criminal was intending to kill her in some horrible fashion. It took the costumed vigilante DarkAngel to track Anagram down to the Oy, Vey! Bagel Shoppe in Worthington — by rearranging the letters in the clue, she spelled “shibboleth,” and then simply had to find the right shibboleth. Appropriately enough, it was a Jewish shibboleth, since the word itself, as Anagram well knew, comes from a Hebrew term.

When DarkAngel defeated her, Anagram was arrested and sentenced to prison. After serving a few months, she escaped and continued her career as a clue-dropping criminal. Since then she’s been captured and escaped several times, always returning to terrorize the city with her word-puzzle-inspired crimes.

And all because of the word “thesmothete.”

Personality/Motivation: Anagram is an intellectual snob who loves to show off her smarts through her skill with word games, puzzles, riddles, and similar amusements. The same desire to show how smart she is got her into teaching. She strongly prefers to outsmart her opposition, and cannot resist a challenge relating to word games, puzzles, or anything similar that lets her display her brilliance (in fact, she’s been captured several times when a crimefighter or police officer challenged her to some sort of contest, absorbing her attention until backup arrived). But she won’t accept just any challenge — if the puzzle is an easy one she’ll scoff, solve it almost immediately, and be on her way. It takes a really difficult puzzle to seriously attract her attention. Also, she realizes the risks she takes by accepting a challenge, and she expects her opponent to take a similar risk (for example, to agree to be a hostage if defeated).

Anagram *never* cheats. If a hero beats her by cheating she not only refuses to “play” with him anymore, she seeks vengeance for the way he spoiled her game. If outsmarted or tricked in any way, Anagram becomes furious — she swears revenge on the person who tricked her, and doesn’t stop trying to get her revenge until she feels she’s succeeded.

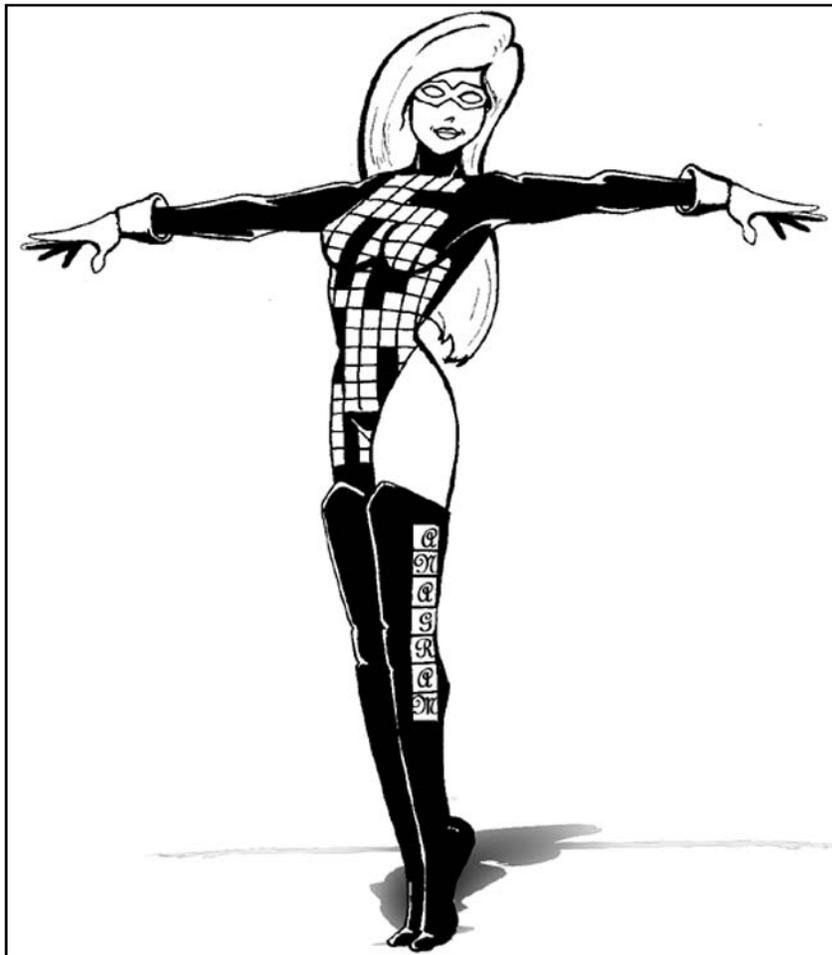
A lot of criminologists have noted the similarities between Anagram and another criminal, Penny Dreadful — intellectual vanity, a love of wordplay, and so forth — and have speculated that they may be somehow related, or even the same person. Although they’ve never met, the two actively dislike each other and sometimes compete for the same “prizes.”

**ANAGRAM
PLOT SEEDS**

It’s the world crossword competition! Fifty of the best and fastest will compete to complete the hardest crossword puzzle known to man... and the PCs know, just know, that Anagram will be there. Can they find her among the fifty contestants? And when the judges report the answers stolen and one enraged contestant volunteers to help track down the thief, will the PCs realize that this Anagram in disguise?

Anagram turns skyscrapers into gigantic crossword puzzles, using the windows for boxes by lighting them up at night — will the PCs figure out that windows running down from seventh floor correspond to 7-down in that morning’s crossword puzzle, windows running across the eighth floor correspond to 8-across, and so on? Furthermore, will they figure out the answers, and how those answers relate to Anagram’s next crime, in time to stop her?

One night Anagram and her goons replace all the street signs in a neighborhood with scrambled versions — but one’s a little different. The clue to her next crime is the street sign that doesn’t unscramble to the correct street name — instead, it unscrambles to the location of her next crime. Will the PCs figure this out in time to stop her?



Quote: “DarkAngel? No, no, we can think up something more appropriate for you with those letters. How about ‘Ankle Grad?’ ‘R Naked Gal?’”

Powers/Tactics: Although she has some training in karate, Anagram is a game-player, not a fighter, and she knows it. She typically hires a lot of big, dumb goons to help her; she controls them with a combination of flattery, wit, and sarcasm. However, she’s no shrinking violet — she’s perfectly willing to fight if she has to.

Anagram’s preferred method for dealing with her foes is to trick them into a trap, usually with her trademark “clues” and word-games that they can’t *possibly* be smart enough to understand. Alternately, she may simply have a group of thugs jump her intended victim, beat him senseless, and then put him in a deathtrap. Anagram’s goons wear costumes similar to her own, but with only one strip of squares, either

going across or down. In the first blank square is a number, and Anagram uses this number to name them — 14-Down, 7-Across, and so on.

Campaign Use: Anagram limits herself to property crimes; she has no desire to hurt anyone who stays out of her way. However, she leaves word game-based clues at the scene of every crime, giving the police or the PCs the chance to match wits with her. She patterns entire series of crimes after a set of clues, so there’s usually a method to her madness — a theme to any particular crime spree. If the characters are smart enough to figure out what it is, catching her should not be too difficult.

To make Anagram more powerful, simply give her more and better goons, or perhaps some gadgets. To make her less powerful, remove her Martial Arts.

As a Hunter, Anagram is more interested in embarrassing and humiliating her prey than killing him or even causing

him permanent harm. She’s most likely to Hunt a hero who has “out-anagrammed” her previously, in an effort to prove her intellectual superiority.

Anagram has a lengthy record for robberies, assaults, and kidnapping.

Appearance: Anagram is an attractive woman in her early 30s, standing 5’8” tall and weighing 120 pounds. Slim, with a well-proportioned figure, she’s got the musculature of someone who exercises regularly. She wears a skintight bodystocking patterned after a crossword puzzle. Usually all the squares are blank, but sometimes some (or all) of them have letters in them (these are often a clue of some sort). The costume covers her face completely, but leaves her long, red hair free. Since her identity is well-known, sometimes she dispenses with the mask altogether, or changes it to a simple black domino.

THE ASTROLOGER				
Val	Char	Cost	Roll	Notes
12	STR	2	11-	Lift 133 kg; 2d6 [2]
18	DEX	24	13-	OCV: 6/DCV: 6
15	CON	10	12-	
10	BODY	0	11-	
18	INT	8	13-	PER Roll 13-
11	EGO	2	11-	ECV: 3
15	PRE	5	12-	PRE Attack: 3d6
16	COM	3	12-	
6	PD	4		Total: 9 PD (3 rPD)
5	ED	2		Total: 8 ED (3 rED)
4	SPD	12		Phases: 3, 6, 9, 12
5	REC	0		
30	END	0		
28	STUN	4		Total Characteristics Cost: 76
Movement: Running: 6"/12"				
Cost Powers END				
17	<i>Astrologer's Staff:</i> Multipower, 35-point reserve, all OAF (-1)			
1u	1) <i>Sun:</i> Sight Group Flash 7d6; OAF (-1), 4 Charges (-1) [4]			
1u	2) <i>Moon:</i> Energy Blast 3d6, NND (defense is Power Defense; +1); OAF (-1), 4 Charges (-1), Reduced By Range (-¼) [4]			
1u	3) <i>Stars:</i> RKA 1d6, Armor Piercing (+½); OAF (-1), 8 Charges (-½) [8]			
1u	4) <i>Comet:</i> Energy Blast 7d6; OAF (-1), 4 Charges (-1) [4]			
1u	5) <i>Clouds:</i> Darkness to Normal Sight 3"; OAF (-1), 6 Charges (-¾), No Range (-½) [6]			
3	<i>Goggles:</i> Flash Defense (5 points); OIF (-½) 0			
Talents				
6	Combat Luck (3 PD/3 ED)			
Skills				
9	+3 with Astrologer's Staff			
3	Electronics 11-			
1	Forgery (Art Objects) 8-			
3	High Society 12-			
3	Inventor 13-			
8	KS: Astrology 18-			
3	Oratory 12-			
3	Persuasion 12-			
5	PS: Astrologer 15-			
2	PS: Toymaker 11-			
3	SS: Astronomy 13-			
Resource Points				
0	Equipment Points: 0			
0	Vehicle/Base Points: 0			
10	Follower/Contact Points: 25			
0	Miscellaneous Points: 0			
Total Powers & Skill Cost: 84				
Total Cost: 160				

100+ Disadvantages

- 20 Enraged: when events do *not* occur according to his "chart," go 11-, recover 11-
- 25 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 20 Psychological Limitation: Believes In Astrology (Common, Total)
- 10 Reputation: astrological criminal, 11-
- 15 Social Limitation: Public Identity (William Starkey) (Frequently, Major)

Total Disadvantage Points: 190

Background/History: William Starkey's first career was as a toymaker. He spent a long time looking for a career that would allow him to use his natural creativity and talent for building things. But after a few years he was very unhappy with his chosen profession. He began to find it boring... and to make matters worse, he found out that he really didn't like having to put up with little kids. So, in a fit of frustration, he closed up his toy shop for good and turned to his first love — astrology.

Starkey had believed devoutly in astrology for years, and was quite knowledgeable about the subject. He decided to put his knowledge to good use as a caster of horoscopes and predictor of the fortunes of the rich and famous. It took him a few years to get firmly established, but after that he quickly became the toast of the Hudson City elite. They considered it fashionable to have him read their stars and attend their parties to entertain everyone with his wit and imagination. Starkey was on top of the world.

It didn't last forever, of course. After a few months, the rich and famous tired of him and found new interests to pursue. Starkey was left behind, bitter and angry. He simply couldn't tolerate being rejected. *Well*, he decided, *if they won't give their money to me, I'll take it from them!*

A few weeks later, he showed up at another fancy party — but not dressed in a tuxedo. Wearing starry robes, carrying a staff, and backed up by a squad of thugs, he called himself the Astrologer. He and his gang robbed everyone at the party, then left after Starkey made a few snide remarks about what their stars said.

It wasn't long before he was captured, since several partygoers recognized him. He served part of his time in prison, escaped, and returned to a life of crime. He's been repeating this cycle ever since.

Personality/Motivation: The Astrologer is an egotistical little man with a fascination for astrology. A blow to his ego turned him to crime, and even today any insult to his intelligence, wit, or looks angers him. He always makes sure to hire relatively unintelligent thugs so that he can lord his intellect over them... but this hasn't exactly helped the execution of his schemes or his chances to escape when things go wrong. Before the start of any crime, he always prepares a star chart to help him plan the caper and anticipate any difficulties. (The chart provides a valuable clue for figuring out his next move, if the heroes can acquire it.) If his

ASTROLOGER PLOT SEEDS

The Astrologer has read one too many sloppily-prepared horoscopes in the *Hudson Sun*, so he kidnaps the person who writes them. Can the PCs track him to his lair before something bad happens to the victim?

The Stars of Zaire, five of the largest diamonds in the world, are currently on display at the Hudson City Museum of Anthropology and Natural History. Can the PCs stop the Astrologer from stealing them?

After they capture the Astrologer, he gives them a grave warning, saying the future holds terrible things for them — and when those things start coming true, what do the PCs do? Do they ask the Astrologer for advice? Or is this some plot on his part to discourage the heroes?

chart turns out to be wrong — typically because of the “interference” of the police or crimefighters — he often flies into a rage.

Quote: “The fault, dear man, lies not in your stars, but in you own utter stupidity.”

Powers/Tactics: The Astrologer’s only real “powers” come from the staff that he carries. It contains several concealed weapons that allow it to emit bright light (his Flash), sleep gas (NND), dangerous sparks (RKA), a powerful blast (EB), or smoke (Darkness). He may also carry other weapons or gadgets with a “star” theme if the GM so desires.

The Astrologer has no real combat skills, but he likes to think he does. He always tries to stand and fight for a Phase or two... but as soon as he takes a hard blow or realizes the situation is hopeless, and then he flees.

The Astrologer’s goons are named after the signs of the zodiac. They wear black bodysuits with the appropriate sign on the chest in silver.

Campaign Use: The Astrologer’s crimes center around the stars and heavens. This can range



Astrologer’s Staff is made of plain black wood carved with rows of astrological symbols.

from hijacking a telescope, to stealing a display of diamonds named after stars, to robbing a charity ball at the local planetarium. His main interest is accumulating wealth, so he’s unlikely to Hunt heroes — unless it’s in the stars, that is. If it is, his tactics aren’t sophisticated: he commits some crime that’s primarily a trap to lure the PC, then orders his goons to jump the PC.

To make the Astrologer more powerful, increase the points in his Multipower and the slots, and increase his defenses. To make him less powerful, lower his SPD to 3, or even 2, and take away some of the slots in his Multipower.

Appearance: The Astrologer is a man of average height and weight in his mid-thirties. He has black hair and a short black beard and moustache which he keeps elegantly trimmed. He wears a black robe and cape spangled with silver stars, moons, and planets, and confines his hair with a silver headband that has a star set in the middle of his forehead. His

BEATLEMANIA				
Val	Char	Cost	Roll	Notes
12	STR	2	11-	Lift 133 kg; 2d6 [2]
15	DEX	15	12-	OCV: 5/DCV: 5
12	CON	4	11-	
10	BODY	0	11-	
15	INT	5	12-	PER Roll 12-
10	EGO	0	11-	ECV: 3
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
7	PD	5		Total: 11 PD (4 rPD)
5	ED	3		Total: 9 ED (4 rED)
3	SPD	5		Phases: 4, 8, 12
4	REC	0		
30	END	3		
30	STUN	8		Total Characteristics Cost: 50

Movement: Running: 6"/12"

Cost Powers **END**

12 *Happiness Is A Warm Gun:* RKA 1½d6, Armor Piercing (+½); OAF (revolver; -1), Beam (-¼), 6 Charges (-¾) [6]

21 *Lucy+ Gas Pellets:* Drain EGO 2d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +½), Ranged (+½); OAF (gun; -1), 6 Charges (-¾) plus Mental Illusions 8d6; OAF (gun; -1), Set Effect (make environment psychedelic; -1), Based On CON (-1), Only Versus Targets Affected By Drain (-½), Linked (-½), 6 Charges (-¾) [6]

43 *Sgt. Pepper's Spray:* Sight Group Flash 5d6, NND (defense is solid eye covering; +1), Delayed Recovery (+2); OAF (-1), No Range (-½), Real Weapon (-¼), 12 Charges (-¼) plus Energy Blast 3d6, NND (defense is solid eye covering; +1); OAF (-1), No Range (-½), Real Weapon (-¼), 12 Charges (-¼) [12]

15 *Good Day Sunshine Grenades:* Sight Group Flash 6d6, Area Of Effect (One Hex; +½); OAF (grenades; -1), 4 Charges (-1) [4]

8 *Rubber Soul Longjohns:* Armor (4 PD/4 ED); OIF (-½) 0

10 *Help!:* Luck 2d6 0

Skills

15 +5 with his four weapons

5 AK: Hudson City 14-

2 AK: Liverpool 11-

7 KS: The Beatles 17-

2 PS: Memorabilia Dealer 11-

3 Shadowing 12-

5 Streetwise 12-

2 Survival (Urban) 12-

3 Trading 11-

2 WF: Small Arms

Resource Points

0 Equipment Points: 60

0 Vehicle/Base Points: 10

0 Follower/Contact Points: 5

0 Miscellaneous Points: 0

Total Powers & Skills Cost: 155

Total Cost: 205

100+ Disadvantages

- 10 Distinctive Features: Always Hums Or Sings Beatles Songs (Concealable With Effort, Noticed And Recognizable)
- 15 Enraged: when someone confuses a Beatles song with the solo work of John, Paul, George, or Ringo (Uncommon) go 11-, recover 11-
- 25 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 20 Psychological Limitation: Obsessed With The Beatles (Common, Total)
- 10 Reputation: criminal with Beatles fixation, 11-
- 15 Social Limitation: Public Identity (John Paul Kite) (Frequently, Major)
- 10 Experience Points

Total Disadvantage Points: 205

Background/History: John Paul Kite spent his life traveling the flea markets, buying and trading Beatles memorabilia. He was a true fan — a person who had dedicated his life to his love — but ultimately, when it came to amassing a collection of rare and important Beatles-related artifacts, being a fan didn't matter. What mattered was money.

Kite read in the newspaper about an auction where the shoes Paul had taken off before shooting the cover for *Abbey Road* were being put up for bid. The estimated value of the shoes was five hundred grand. Kite checked his bank account, saw that he was overdrawn, and decided to steal the shoes. At the auction, he fired his revolver up into the air, grabbed the shoes, and for the first time truly understood that happiness was a warm gun.

Dubbing himself Beatlemania, Kite went on a crime spree, swearing he wouldn't stop until every important piece of Beatles memorabilia was out of the hands of infidels and in his own loving possession. But he didn't get that far — DarkAngel soon caught him trying to steal a pair of John's steel rim spectacles from a private collector. Since then, he's been in and out of state psychiatric facilities — once even cutting his hair to convince his therapist he was cured of his obsession (for the subsequent crime spree, he was forced to adopt a mod look). Over time his crimes have become more general, but they never deviate from his Beatles theme.

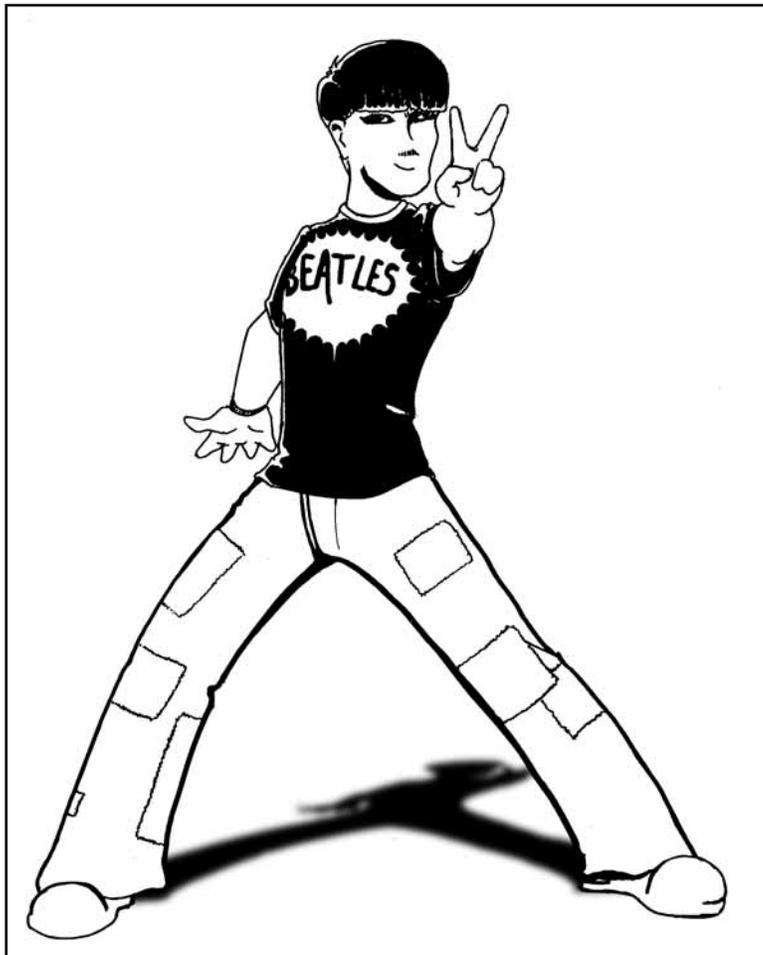
Personality/Motivation: Obsessed with the Beatles and disgusted with the capitalist market forces that drive up prices for Beatles memorabilia, Beatlemania has decided to take what he wants. Since first stealing Paul's shoes, Beatlemania has slipped further and further into... well... mania. Outside of his obsession, he comes across as a typical hippy — though maybe a little more Weatherman than Peace and Love. There's very little outside the Beatles he's willing to discuss anymore, since nothing else seems important. He's always humming, singing, or whistling Beatles songs; the only way he can stop for 1d6 Turns is to succeed with an EGO Roll. He flies into an inexplicable rage when someone confuses a song he sings or hums with a song from one of the Beatles's solo career — a fact that some costumed crimefighters have used to their advantage. (He gets only slightly less mad when someone

BEATLEMANIA PLOT SEEDS

Beatlemania and Penny Dreadful team up to the theme of "Paperback Writer." They plan to steal the notes of John Lennon and Paul McCartney (currently on display at the museum). But Beatlemania keeps calling his partner Penny Lane, so how much longer can this team-up last? Will the PCs have to save Beatlemania from Penny's wrath?

Uh-oh... the singers in the new band, Boys Be Bad, have just claimed they're bigger than the Beatles. How long will it take for Beatlemania to find out about this sacrilege and take his revenge?

Paul McCartney's been kidnapped, and the PCs must find him. Beatlemania, their number one suspect, gets in touch with them and offers to help find Sir Paul. Can the PCs trust him?



confuses a non-Beatles song for a Beatles tune, or describes a Beatles tune remade by someone else as “the original” or “better.”)

Quote: “Baby, I’m a rich man! Baby, I’m a rich man! Baby, I’m a rich man, too!”

Powers/Tactics: Beatlemania’s main “powers” stem from the handful of gadgets that he’s painted psychedelic colors and named after various Beatles’ songs and albums. Happiness Is A Warm Gun is a simple revolver painted green and pink; Sgt. Pepper’s Spray is a canister of industrial strength pepper spray foam with a copy of the album cover to “Sgt Pepper’s Lonely Hearts Club Band” pasted on the cylinder.

His Lucy+ Gas Pellets are of his own devising. A small air gun studded with rhinestones launches the pellets that explode in a puff of gas. Persons inhaling the gas suffer from effects similar to those brought on by a hit of LSD but much stronger (and shorter-term). In addition to losing his sense of purpose and self as his consciousness expands to become one with the universe, the victim sees colorful auras of sliding and shifting colors around everyone and everything. The auras are more distracting than anything, but for some — the especially grim and serious, for instance — it can be a harrowing experience to see the world in bright day-glo colors.

Whenever he pulls out a weapon, Beatlemania sings a snippet of song appropriate to the weapon’s name, and for PCs versed in Beatles songs this can serve as a clue to what effect the weapon will have. As he fights, he tends to dance and sway as if music were playing — it is, of course, but only Beatlemania can hear it.

The goons Beatlemania employs dress as hippies wearing bell bottoms and tie-dyes, and they’re named after songs (Lovely Rita, Bungalow Bill, Rocky Raccoon, Eleanor Rigby, and so on), or sometimes more generically as “Blue Meanies.” They’re never named after the Beatles themselves — Blasphemy! There’s only John, Paul, George, and Ringo — I mean one of each, man.

Campaign Use: Beatlemania’s crimes center around the Beatles. He steals memorabilia or patterns a crime spree after a Beatles album, song, or movie. He might paint a submarine yellow and rob ships at port; commit a series of crimes over one night in the order of the songs on *A Hard Day’s Night*; or give a van a psychedelic paint-job and take a Magical Mystery Tour of the suburbs.

To make Beatlemania less of a threat, take away his gadgets, starting with his Lucy+ Gas Pellets. To make him more of a threat, raise his Characteristics to STR 15, DEX 18, and CON 15, adjusting his Secondary Characteristics as appropriate.

Beatlemania only Hunts PCs if they either repeatedly insult the Beatles (and nothing gets under his skin more than saying the Rolling Stones were better than the Beatles) or have some sort of tie to the band (for example, if they’re known to own a piece of Beatles memorabilia, or have a name that somehow relates to the pattern of Beatlemania’s latest crime spree). Any PC he captures finds himself in a deathtrap based on a Beatles song while the song itself plays in the background: a slide into a pool of sharks while “Helter Skelter” plays; being spun at ever-increasing speeds on an oversized turntable while hearing “Revolution 9”; chained down directly below a soon-to-swing silver hammer while “Maxwell’s Silver Hammer” plays.

Beatlemania has a criminal record for robbery, assault, and a few acts of kidnapping.

Appearance: The greatest tragedy of Beatlemania’s existence is that at 26 years old, he’s too young to have seen the Beatles perform live. He’s a short, non-descript man with long stringy brown hair (sometimes cut in the early Beatles style). He wears sunglasses with round, rose-colored lenses over his bloodshot eyes, and keeps his hair back with a tie-dyed bandanna. He wears tee-shirts that feature a Beatles album cover or simply say “The Beatles,” bell bottoms sewn with many colorful patches, and sandals made from hemp. Over this he wears an old army coat with deep pockets where he keeps his weapons. On rare occasions, he may change his garb to fit a particular crime spree or song, such as putting on a uniform reminiscent of the ones the Beatles wear on the cover of *Sgt. Pepper’s*.

CHITCHAT				
Val	Char	Cost	Roll	Notes
12	STR	2	11-	Lift 133 kg; 2d6 [2]
15	DEX	15	12-	OCV: 5/DCV: 5
12	CON	4	11-	
12	BODY	4	11-	
20	INT	10	13-	PER Roll 13-
15	EGO	10	12-	ECV: 5
12	PRE	2	11-	PRE Attack: 2d6
10	COM	0	11-	
5	PD	3		Total: 8 PD (3 rPD)
5	ED	3		Total: 8 ED (3 rED)
3	SPD	5		Phases: 4, 8, 12
4	REC	0		
24	END	0		
24	STUN	0		Total Characteristics Cost: 58
Movement: Running: 6"/12"				
Cost Powers END				
16	<i>Microphone:</i> Multipower, 40-point reserve, 1 Continuing Fuel Charge (battery, easily obtained; 6 Hours; -0); all slots OAF (-1), Only Works If There Are Speakers Present At Location (-½) [1cc]			
1u	1) <i>"May I Please Have Your Attention":</i> +10 PRE; OAF (-1), Only Works If There Are Speakers Present At Location (-½) 0			
1u	2) <i>"Testing... 1, 2... SKREEEEEEEE":</i> Energy Blast 2d6, NND (defense is Hearing Group Flash Defense; +1), Area Of Effect (12" Radius; +2); OAF (-1), Only Works If There Are Speakers Present At Location (-½), No Range (-½), Incantations (-¼) 0			
1u	3) <i>"Ka-Boooooom!":</i> Hearing Group Flash 4d6, Area Of Effect (12" Radius; +2); OAF (-1), Only Works If There Are Speakers Present At Location (-½), No Range (-½), Incantations (-¼) 0			
13	<i>Chattering Teeth:</i> Multipower, 40-point reserve; all slots OAF (-1), Only Against Targets On The Ground (-½), Extra Time (travels at the rate of 12" per Segment, taking a minimum of one Extra Segment to reach its target; -½)			
1u	1) <i>Freeze Gas:</i> Minor Transform 2d6 (normal object to frozen stiff object, heals by thawing out at normal rate), Indirect (attack originates from Chitchat, but can strike target from any angle; +½), No Range Modifier (+½); Common Modifiers (see above; -2), Limited Target (nonliving objects with moving parts; -½), 4 Charges (-1) [4]			
1u	2) <i>Sleeping Gas:</i> Energy Blast 2d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +1), Indirect (attack originates from Chitchat, but can strike target from any angle; +½), No Range Modifier (+½); Common Modifiers (see above; -2), 4 Charges (-1) [4]			

1u	3) <i>Smoke:</i> Darkness to Sight Group 2" radius, Indirect (attack always originates from Chitchat, but can strike target from any angle; +½), No Range Modifier (+½); Common Modifiers (see above; -2), 8 Charges lasting 1 Turn each (-0) [8cc]			
1u	4) <i>Flash:</i> Sight Group Flash 2d6, Indirect (attack originates from Chitchat, but can strike target from any angle; +½), No Range Modifier (+½); Common Modifiers (see above; -2), 4 Charges (-1) [6]			
1u	5) <i>Thermite:</i> RKA 1d6, Armor Piercing (+½), Area Of Effect (One Hex; +½), Indirect (attack originates from Chitchat, but can strike target from any angle; +½), No Range Modifier (+½); Common Modifiers (see above; -2), 4 Charges (-1) [6]			
6	<i>Armored Bodysuit:</i> Armor (3 PD/3 ED); OIF (-½) 0			
8	<i>Earplugs:</i> Hearing Group Flash Defense (12 points); OIF (-½)			
Skills				
16	<i>Distracting Patter:</i> +4 DCV; Incantations (-¼)			
3	Acting 11-			
3	Bugging 13-			
3	Computer Programming 13-			
5	Electronics 14-			
5	Inventor 14-			
3	KS: Television And Radio Personalities 13-			
3	KS: History Of Broadcast Media 13-			
5	Oratory 12-			
5	Persuasion 12-			
3	PS: Television And Radio Repairman 13-			
5	Security Systems 14-			
5	Systems Operation 14-			
Resource Points				
12	Equipment Points: 120			
0	Vehicle/Base Points: 10			
15	Follower/Contact Points: 35			
0	Miscellaneous Points: 0			

Total Powers & Skills Cost: 142

Total Cost: 200

100+ Disadvantages

10	<i>Distinctive Features:</i> Can't Shut Up (Concealable With Effort, Noticed And Recognizable)		
25	Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)		
25	Psychological Limitation: Craves Attention (Very Common, Total)		
20	Psychological Limitation: Code Versus Killing (Common, Total)		
10	Reputation: criminal with craving for attention who's mostly harmless, 8-		
15	Social Limitation: Public Identity (Calvin Jacobson) (Frequently, Major)		

Total Disadvantage Points: 205

CHITCHAT PLOT SEEDS

A television exec has agreed to give Chitchat a talkshow — TV stations will do anything for ratings. But then the ratings for the first week come in and the show has tanked. Chitchat knows he needs a costumed crimefighter to get those ratings up, so he sets a trap to lure the heroes onto his show. But the television exec has other ideas. He thinks the show needs some death and dismemberment — Chitchat, the heroes, whomever. Will the PCs figure out what's going on before it's too late?

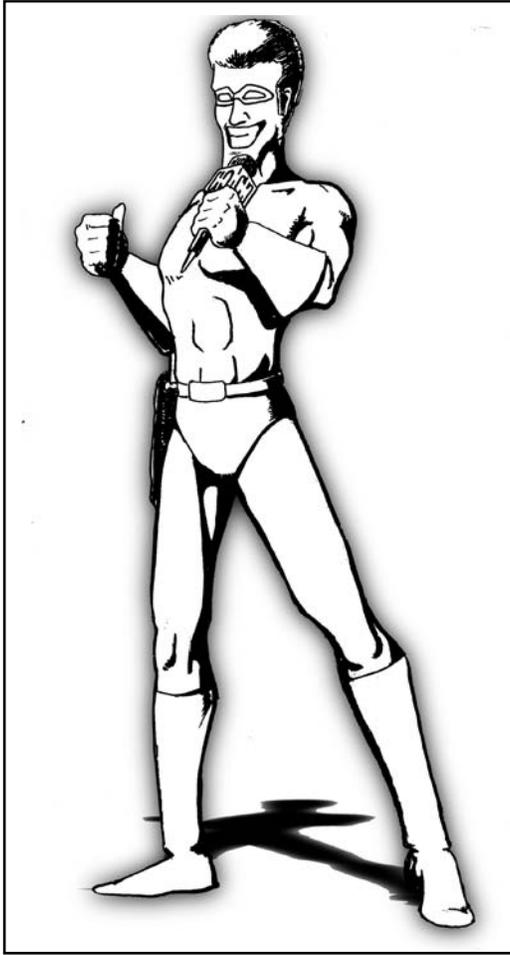
After his talk show goes the way of the dodo, Chitchat comes up with another brilliant idea: reality TV! He convinces another network exec to put *The Chitchat Show* on the air, with cameramen following him around constantly to record his crimes, his daily activities, how he decorates his secret headquarters.... The ratings go through the roof. The PCs have to put a stop to this abuse of the airwaves.

Chitchat has hijacked the airwaves — it's all Chitchat, all the time, and that's too much for anyone to bear. The heroes must track him down and make their way through the traps lying in wait to bring the broadcasting day to an end.

As Chitchat's latest caper comes to an end, he handcuffs himself to one of the heroes — this will guarantee that he stays in the limelight! The handcuffs are based on a design by the great Harry Houdini himself. The chain is unbreakable, the lock unpick-

Continued from last page

able, and the hero is stuck with Chitchat until someone can figure out a way to open the cuffs. It's an odd couple for a new generation... "You like potato and I like potahto. You like tomato and I like tomahto. Potato, potahto. Tomato, tomahto. Let's call the whole thing off."



Background/History: His nickname in high school was Yeah Man, because he would only ever answer, "Yeah." If the answer was no, he just shook his head.

Outside of yeah, Cal never said a word. He wasn't stupid — he did well in his classes, and had a real talent with electronics — but he didn't have anything to say. He never understood why people spoke so much. They never said anything important, and Cal just didn't understand why they talked when they had nothing to say. His parents had worried about it when he was younger, but after a while they got used to Cal's laconic ways and stopped urging him to talk. Besides, all their friends with children said they were lucky — their children never shut up.

Cal grew from a silent adolescent into a silent adult. He found a job that required a minimum of human contact: he opened a television and radio repair shop. Business was slow — most people just replaced broken televisions and radios nowadays — but for Cal, that was a part of the job's appeal.

One night Cal was sitting in his back room, the small space piled high with televisions and radios in various states of repair — many of them stilled plugged into the outlet from when Cal last tested them. Outside it began to storm, and when lightning hit a nearby power line, the sudden surge in electricity turned on all of those radios and televisions. Cal found himself in the middle of pandemonium — a cacophony of squawking, chattering voices talking, talking, talking. He stuck his fingers in his ears, but he

couldn't keep out the sounds. The voices filled the small room and echoed from its walls; it felt like they were crushing him.

And then, all of sudden, talking made so much sense.

For the first time in his life, Cal had something to say... and he wanted the whole world to hear. He didn't have anything *interesting* to say, but neither did anyone else, so he didn't see why that should stop him. Listen to the television and radio, Cal told himself — all those people talking and talking, and none of them with anything worth saying. They're just like me.

Cal wanted to be on television... no, he *deserved* to be on television! He might settle for radio, but only as a stepping stone to bigger and better things — no one listened to radio anymore, and Cal wanted the biggest audience he could find.

Cal soon found out getting on television wasn't so easy when he showed up the next morning at the local stations and pitched whoever would talk to him — the receptionist, and then the security guard — his idea for an evening talkshow. The next day he tried the radio stations, and much to his surprise, they wouldn't give him a show either. Obviously, drastic measures were necessary.

Cal used his talent with electronics to assemble some gadgets, made himself a costume, and dubbed himself Chitchat. The next day he took Jill Winstead and her live studio audience hostage. He demanded a million dollars and that the network give him his own talkshow — the Chitchat Hour with your host Chitchat. He wanted primetime, but an early morning slot was doable. He tried to be flexible about the time slot, after all "you have to give a little, to get a little."

DarkAngel arrived on the scene and quickly took Chitchat into custody — but the news media gave Chitchat a taste of what he wanted. They showed his face on television for thirty seconds during the nightly newshour, and the newspapers gave his crime two inches on the front page (although it was below the fold, Chitchat couldn't help but notice with chagrin). Chitchat knew his next crime would have to be bigger and more grandiose. He'd have to do something *really* spectacular to grab the audience's attention....

Personality/Motivation: After years of spending time alone and in silence, Chitchat has finally decided he wants to be the center of attention. All of his crimes stem from this basic desire. Originally he wanted his own talkshow, and reasonably enough he was willing to start at the bottom and work his way up — but that didn't pan out. The only way for him to get on television is to commit crimes, so that's what he does.

Chitchat can't stop talking — and what he says isn't interesting. He peppers his talk with frequent aphorisms, homilies, and clichés. He often "narrates" the action for the "viewers at home." Even when alone and making a ham sandwich, he describes the whole thing in colorful and exciting language. In combat with crimefighters, he can't shut up, providing color commentary to rival that of the most annoying sports announcer. He even

sometimes stops in the middle of fisticuffs, holds his microphone to the hero's face, and asks, "The audience at home needs to know — how are you feeling right at this moment?"

Quote: "Ooooh... that hit looked like a doozy, folks! He got knocked into next week!"

Powers/Tactics: Chitchat is an electronics whiz and talented inventor. His powers stem from the gadgets he invented: his Microphone and his Chattering Teeth. The Microphone is cordless and can tap into any speakers in 12" radius — stereo and television speakers, radios headsets, PA systems, cell phones, intercoms, or any other device designed to receive signals and translate them into voices. With the microphone he can get people's attention (+10 PRE), cause a blarring, grating screech by holding the microphone too close to his mouth (the Energy Blast), or yell into the microphone — usually saying, "Ka-booom!" — and deafen people.

The Chattering Teeth look like the toys of the same name. Chitchat can throw one on the ground, and the Teeth start chattering as they moves toward the target. at 12" per Segment. They follow the target around until they hit him, but can only travel along the ground. If the target is off the ground — hanging from a chandelier or swingline, or otherwise suspended — the Chattering Teeth stop directly below him and explode harmlessly at the end of that Segment.

Tactics-wise, Chitchat tries to make the action as suspenseful as possible. He wants it to be good television, since he knows the viewing public is a fickle creature likely to change the channel at any moment.

Campaign Use: Chitchat is a more a nuisance than anything and serves as a good villain for comedic adventures. His crimes are disruptive, but never harmful, and the heroes should want to capture him more out of a desire to make sure he gets the psychiatric help he needs than out of desperation to stop his crimes. Chitchat has a city-wide reputation for being harmless, and in situations where he takes people "hostage," the hostages tend to become annoyed, bemused, or sometimes even entertained by his antics — they're rarely afraid, since he's never hurt anyone.

Chitchat commits any crime he thinks will get him attention, but most of his crimes are committed at places where television cameras are already on sight. Chitchat is dedicated to spectacle, not profit, and plans his crimes for maximum exposure and excitement. He might hijack all the floats in a parade, take over the broadcast booth at a sporting event, or steal a television news chopper. Experience has taught him both that costumed crimefighters will show up eventually and that the viewing public loves costumed crimefighters, so he always plans for their arrival, setting traps for them and placing cameras to record the action. He's also learned that crime sprees are the way to really grab the audience, since more people start paying attention as the spree goes on, so he always tries to make good on his escape... and if does escape, he always shows up exactly one news cycle later to commit another crime.

Chitchat would Hunt any extremely popular hero in an attempt to ride the hero's coattails to the top of the ratings. He employs deathtraps of a sort — but death is never the outcome, since Chitchat isn't a killer. They're really *embarrassment*traps, creating humiliating situations that, if Chitchat has his way, get broadcast to the four corners of the globe when he sends the tape to the networks.

Chitchat's goons wear everyday clothes, but all of them are equipped with earplugs and one is usually assigned to a television camera. To make Chitchat more of a threat, turn him into a casual killer — it's blood and guts the audience wants, not boring talk shows and color commentary — and give him gadgets that kill. Make him a killer *after* the heroes have encountered him once or twice, so his newfound deadliness is a shock. Chitchat is already pretty harmless, but to make him less of a threat, remove his Chattering Teeth.

Chitchat has a criminal record for robbery and kidnapping. There are some technical charges of assault against him as well, but he's never actually deliberately physically harmed anyone.

Appearance: When he first started out, Chitchat dressed like a television anchorman. Since then, he's decided that bright and colorful costumes get better ratings. He wears a bright red body suit with sky blue gloves and boots. He carries his Chattering Teeth in a white pouch that he wears slung over his shoulder, and his microphone has a stylized CC on four sides of it. He wears a domino mask, one side red, the other side blue. He stands 6'0" tall, is fit but not overly muscular, and has neatly-combed brown hair.

COPYCAT PLOT SEEDS

The Answer has just been seen robbing a pet store named Mister Paws — a boutique specializing in supplying cat toys, food, and so on. Could this be a new twist in Copycat's fractured psyche — now, instead of imitating villains, he imitates heroes? Or is some deeper mystery at work?

Two crime sprees, two cat-related clues... a villain has gotten clever and timed his crime spree so it occurs at the same time as one of Copycat's. Now the PCs must figure out which of the villain is the real McCoy and which is Copycat. But what if Copycat is actually imitating two different villains at the same time.

A villain starts a crime spree with a cat-related theme — could it be Copycat has found his own identity? And would that qualify as progress or sinking deeper into insanity? Or is it a new villain? Or is it an existing villain copying Copycat, maybe getting some payback for Copycat imitating him?

COPYCAT					
Val	Char	Cost	Roll	Notes	
15	STR	5	12-	Lift 200 kg; 3d6 [3]	
15	DEX	15	12-	OCV: 3/DCV: 3	
15	CON	10	12-		
12	BODY	4	11-		
15	INT	5	12-	PER Roll 12-	
8	EGO	-4	11-	ECV: 3	
10	PRE	0	11-	PRE Attack: 2d6	
8	COM	-1	11-		
7	PD	4		Total: 10 PD (3 rPD)	
7	ED	4		Total: 10 ED (3 rED)	
4	SPD	15		Phases: 3, 6, 9, 12	
6	REC	0			
30	END	0			
31	STUN	3		Total Characteristics Cost: 60	
Movement:			Running: 6"/12"		
Cost Powers			END		
<i>Martial Arts: Karate</i>					
	Maneuver	OCV	DCV	Notes	
4	Block	+2	+2	Block, Abort	
4	Disarm	-1	+1	Disarm, 25 STR	
4	Dodge	+0	+5	Dodge all attacks, Abort	
4	Knifehand Strike	-2	+0	HKA ½d6 (1d6+1 with STR)	
4	Punch/Snap Kick	+0	+2	5d6 Strike	
5	Side/Spin Kick	-2	+1	7d6 Strike	
Perks					
3	Anonymity				
Talents					
6	Combat Luck (3 PD/3 ED)				
Skills					
6	+2 with Karate				
30	<i>Various Skills:</i> Variable Power Pool (Skill Pool), 20 base + 10 control cost				
15	Acting 17-				
13	Disguise 17-				
7	KS: Supervillains 16-				
13	Mimicry 17-				
Resource Points					
12	Equipment Points: 120				
0	Vehicle/Base Points: 10				
10	Follower/Contact Points: 25				
0	Miscellaneous Points: 0				
Total Powers & Skills Cost: 140					
Total Cost: 200					

100+ Disadvantages

- 5 Enraged: when unmasked (Uncommon) go 8-, recover 14-
- 25 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 25 Physical Limitation: Amnesia (All The Time, Fully)
- 20 Psychological Limitation: Must Pretend To Be Someone Else (Common, Total)
- 10 Reputation: criminal who assumes identities of others, 8-
- 15 Social Limitation: Public Identity (John Doe) (Frequently, Major)

Total Disadvantage Points: 200

Background/History: The nameless man first realized he didn't exist when he didn't get a paycheck. He rarely emerged from his office except to leave for the day at five, and when he took the matter up with his supervisor, his supervisor didn't recognize him. Rather than admit this glaring ignorance concerning one of his employees, the supervisor referred the nameless man to Human Resources. The nameless man's complaint moved up the chain of command from one confused person to another until he found himself in the HR director's office. The HR director took charge of the situation and informed the nameless man the records showed he had never worked there. No paycheck would be forthcoming.

Further evidence the nameless man didn't exist followed shortly. When the nameless man filed for unemployment, the employment office showed no record — no record on any government database at all — of the nameless man's employment history. The bureaucrat took off his glasses, rubbed his eyes, and suggested the nameless man leave before the bureaucrat was forced to turn him over to Immigration. Then the nameless man tried to renew his driver's license. Again there was no record of him, and the person confiscated his "forged" license and told him to leave or else.

With his credit cards declined and his bank accounts gone — just disappeared — bit by bit the nameless man ceased to exist. The day his landlord kicked him out of his apartment, the nameless man's lack of existence finally drove him insane. Desperate for any sort of life, he stole the identities of others... and finally, he began to steal the identities of costumed villains. He imitated their gestures, their voices, their costumes, and their crimes — imitated them perfectly. But regardless of which villain's crimes he imitated, one thing always marked his crime sprees: the last crime never fit the pattern. The press dubbed the nameless man Copycat, and he finally found an existence to call his own.

Personality/Motivation: Whatever happened to Copycat's record — whether a computer glitch, a "ghost in the machine," or a virus that targeted only him — it has driven him totally insane. Copycat no longer has his own personality — he adopts the superficial traits of whatever villain he's imitating. Studies his "subject" intensively, becoming well-

versed on any topic that's pertinent, but he immediately forgets this knowledge when he assumes a new identity. Not only does he not have his own personality, he has forgotten (or maybe repressed, if one can believe his file from Toddberry Asylum) most of the details of his past, including his name.

Quote: "Anagram... word puzzles, crosswords... Copycat is Pot Ya... no... it's Toy Ca... no... Copycat is Coy Pact... hmmm, I must practice this."

Powers/Tactics: Copycat is a master of disguise — and the costumes villains wear only help him with his disguise when he assumes their appearance. He can appear as a man or woman, if necessary making slight alterations to the costume to perfect his appearance (i.e., giving a villainess's costume a high neck to hide his adam's apple, and a padded corset to give himself breasts and a waist). He goes to great extremes to perfect his disguise, adding and dropping weight as necessary, changing his hair, using contacts to change his eye color, and placing lifts in his boots to increase his height. Only intimates of the villain might recognize the difference with a casual glance — and no one else notices without careful scrutiny.

The only place his disguise breaks down is with specialized equipment and physical talents like Martial Arts. For equipment, he makes do with mundane substitutes, only using what seems appropriate for the villain. If anyone points out the difference, he reacts the way the villain he's imitating would (often he claims he just got out of jail and hasn't had time to get specialized equipment). Though he's schooled in basic karate, he's not so skilled he can imitate distinctive styles, and a successful Analyze Style roll reveals the difference if the character has encountered the *bona fide* villain previously.

In game terms, Copycat uses his *Skill Pool* VPP to gain the knowledge and abilities he needs to pass himself off as a villain — think of it as an ultra-advanced form of Cramming. One of the Skills he always buys is a KS of the villain whose identity he adopts; it's based on his research into the subject and won't cover anything he couldn't reasonably find out using publicly-available sources of information.

When Copycat commits crimes as another villain, two things give him away — he always includes them, almost as if it were a subconscious cry for help. First, there's always some sort of vague reference to cats at the first crime scene. Examples include planning a crime to take place down the street from a restaurant named Taste of Siam (Siamese cats), having a pack of cats might be present on the scene, or leaving a sprinkle of catnip nearby. It's usually a subtle clue, but it's always there. Second, all of the crimes establish a pattern, or he leaves behind clues, that point to a final crime — and then without warning, Copycat commits some other crime that's somehow related to cats, but totally unrelated to the previous crimes. Maybe he steals a traveling display of cat's eye gemstones or kidnaps a show cat valued at over a hundred thousand dollars. Whatever the



final crime, it doesn't fit the pattern — it centers on the theme of cats, and the clue left at the first crime in the spree points to the nature of the final crime Copycat plans to commit.

Campaign Use: You can use Copycat to spice up your campaign if the players become bored with following a themed crime spree to its natural conclusion. He adds a subtle twist to the concept, thus keeping the PCs on their toes.

To make Copycat more powerful, give him a second VPP that allows him to mimic the Characteristics of his subject — in other words, allows him to raise his STR, DEX, and so on by minor amounts. To make him less powerful, lower his Disguise, Acting, and Mimicry.

Copycat would only Hunt PCs the villain he's currently imitating Hunts, and he would act the same as that villain.

The HCPD wants Copycat for a string of robberies, though it's likely he's committed even more robberies that the police attribute to whomever he was copying at the time. There is no existing computer record anywhere in the world of Copycat's life before he became a criminal.

Appearance: Copycat looks like whatever villain he's imitating. Outside of his costume, he's a truly plain-looking man, standing about 5'8" with dirty blond hair, brown eyes, and a hang-dog face.

DOCTOR ENIGMA PLOT SEEDS

How does one prove that thought goes on? Doctor Enigma has decided he knows how. If EEG machines can read electrical impulses from the brain, surely the “polarity” can be reversed and a modified EEG machine can cause a person to have specific thought. One night he tinkers with all the pay-phones in the city. When the receiver is held to the ear, it delivers a precise series of electric shocks that fill the victim with an insane rage and send him on a rampage. Can the PCs find Dr. Enigma before he starts his next experiment — delivering those same shocks across the city’s phone lines?

A rash of mysterious thefts from pharmacies comes to the PCs’ attention. Will they realize the chemicals stolen correspond to Dr. Enigma’s Unanswerable Question drug... and figure out how he plans to expose the city’s population to the drug?

There’s a new game show on television called “Is That True?” The host tells three contestants a statement, and the contestants have to buzz in and state whether it’s true or false. Doctor Enigma has some statements he’d like to know the truth of and hijacks the show, holding the audience hostage and subjecting the contestants to the Unanswerable Question. He’s becoming more and more enraged, and it’s only a matter of time before he hurts someone — can the PCs stop him before he does?

DOCTOR ENIGMA				
Val	Char	Cost	Roll	Notes
18	STR	8	13-	Lift 300 kg; 3½d6 [4]
20	DEX	30	13-	OCV: 7/DCV: 7
15	CON	10	12-	
15	BODY	10	12-	
18	INT	8	13-	PER Roll 13-
18	EGO	16	13-	ECV: 6
20	PRE	10	13-	PRE Attack: 4d6
6	COM	-2	10-	
6	PD	2		Total: 9 PD (3 rPD)
6	ED	3		Total: 9 ED (3 rED)
4	SPD	10		Phases: 3, 6, 9, 12
8	REC	2		
40	END	5		
40	STUN	8		Total Characteristics Cost: 120
Movement: Running: 8”/16”				
Cost Powers END				
19	<i>The Unanswerable Question:</i> Entangle 4d6, 4 DEF, BOECV (regular defense applies; +1), Works Against EGO, Not STR (+¼), Takes No Damage From Physical Attacks (+¼); OAF (secretion glove; -1), Skin Contact Required (-1), Incantation (must ask target question; -¼), Cannot Form Barriers (-¼), Vulnerable (Entangle disappears completely if target succeeds with an INT Roll at -4; -1), 6 Charges (-¾) [6]			
10	<i>Good Right Hook:</i> HA +3d6; Hand-To-Hand Attack (-½) 1			
16	<i>Allevium Pills:</i> Physical and Energy Damage Reduction, 50%; OAF (-1), 4 Continuing Charges lasting 1 Turn each (-½) [4cc]			
11	<i>Epinephrine Dose:</i> Aid STR and CON 2d6, two Characteristics simultaneously (+½), Delayed Return Rate (points fade at the rate of 5 per 5 Minutes; +½); OAF (drug-filled syringe; -1), Extra Time (Full Phase; -½), Gestures (must give injection; -¼), 4 Charges (-1) [4]			
5	<i>Twisted Psyche:</i> Mental Defense (9 points total) 0			
32	<i>Creepy Presence:</i> Change Environment 8” radius, -4 PRE for purposes of resisting character’s Presence Attacks, Reduced Endurance (0 END; +½), Persistent (+½), Personal Immunity (-¼); No Range (-½), Always On (-½) 0			
4	<i>Fast On His Feet:</i> Running +2” (8” total) 1			
Talents				
6	Combat Luck (3 PD/3 ED)			
Skills				
9	+3 with The Unanswerable Question, Good Right Hook, and Dodge			
3	Inventor 13-			
3	KS: Philosophy 13-			
3	Paramedics 13-			
3	PS: Chemist 13-			
4	WF: Common Melee Weapons, Small Arms			

3	Scientist
2	1) SS: Biology 13-
4	2) SS: Chemistry 15-
2	3) SS: Human Anatomy 13-
2	4) SS: Medicine 13-
2	5) SS: Ontology 13-
4	6) SS: Pharmacology/Toxicology 15-

Resource Points

0	Equipment Points: 60
10	Vehicle/Base Points: 30
15	Follower/Contact Points: 35
0	Miscellaneous Points: 0

Total Powers & Skills Cost: 172

Total Cost: 292

100+ Disadvantages

15	Distinctive Features: Featureless Face (Concealable With Effort, Causes Major Reaction [disgust])
15	Hunted: Sharon Ridder 14- (Less Pow, Capture)
25	Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
25	Psychological Limitation: Obsessed With Nature Of Reality (Very Common, Total)
15	Social Limitation: Public Identity (Doctor Jackson “Jack” Ridder) (Frequently, Major)
97	Experience Points

Total Disadvantage Points: 292

Background/History: Doctor Jackson Ridder lost his face in a lab explosion. The plastic surgeons put a new face on him, but it wasn’t his. It was nobody’s face at all — the hairless oblong head, the skin that was brown mottled with grey blotches, the nose that was barely two slits, the eyes that were only two pinpricks of black, the lipless mouth, the perfectly round ears. Nobody had ever worn such a featureless face.

His therapist told him it was better than the mass of scar tissue he would have had five years ago, but not in Jack’s mind. Scars would have meant something. They would have proven he had some character and a history — whose was this expressionless, featureless face that stared back at him from the mirror? What type of person had such a face? The person with such a face was an enigma.

Jack kept his thoughts to himself. He told the therapist the answers he wanted to hear. Not truthful answers to important questions — not the solution to the enigma of who wore such a face. When he signed his release papers, it was the last time he used the name Jack Ridder — from the minute he stepped outside the hospital’s doors, he was Dr. Enigma.

Doctor Enigma packed up his lab and quit his job at I. B. Fardin Chemicals. He had more important things to do than research new truth serums for the government — he had to discover the real truth and let people know that everything they believed about themselves was false. He theorized that the problem with man was that he had come too far from the wild. Does a dog question his identity? Of course not... and neither should a human.



His first experiment concerned light. People had changed their environment too much — especially with regards to light. The nights were too bright and man was a diurnal creature, not intended to be up and active at all hours both day and night. Dr. Enigma orchestrated a massive blackout, sabotaging power plant after power plant. The blackouts led to riots and looting, and finally the Answer, whom Dr. Enigma's wife had asked to help find her husband, brought the villain's crime spree to an end. But despite his encounter with the Answer, Dr. Enigma still has questions....

Personality/Motivation: Doctor Enigma is less a criminal and more a rogue element in society. His goal is not to gather wealth or to inflict harm on people; it's to cause people — innocent, blind, naive men and women — to question the nature of their existence. Dr. Enigma doesn't know who he is, and he wants everyone to feel the same existential despair he does. He thinks everyone's been lied to their whole life, and it's his duty to make them see through the lies... but he doesn't know the exact nature of the lie, nor what the truth is, and this is what drives him.

Doctor Enigma obsesses over questions of identity and meaning, and wonders constantly about the nature of reality: is it merely a contrived, consensual reality, or is there some deeper underpinning that's authentic and true? None of his thoughts on these matters make any sense — it all comes out as philosophical babble — and the more

he thinks about these questions, the deeper into dementia he falls.

Because his motivation is so irrational and his actions so insane, Dr. Enigma has a creepy presence. Just hearing his voice — high pitched and screeching because of the damage done to his vocal cords — is enough to send shivers down a person's spine and let him know Dr. Enigma is totally insane. Doctor Enigma is completely divorced from reality, although how this estrangement exhibits itself changes from day to day and week to week. One time he might be convinced people aren't real (maybe they're only robots programmed to go through the motions or hallucinations in own mind), and on this occasion, he has a total disregard for human life. Other times he might think he's the savior of humanity — that he must lead people out of ignorance to a new understanding of reality — and he holds all life sacred. The only constant in his life is that he's

obsessed with the Answer because of the crime-fighter's name. Sometimes Dr. Enigma flies into a rage because of the Answer's presumption to have the answers and wants him dead; sometimes he becomes convinced the Answer really does have the answer to the nature of reality and wants to force the answer from him.

Psychiatrists who have treated Doctor Enigma have suggested the nature of his work for the government is the root cause of his insanity. The explosion exposed him to a strange mix of toxins and mind-altering substances, and this might have led to his inexplicable condition. Since the names and natures of those chemicals remain classified, his doctors' studies have gone no further. The condition of his face only acerbates his dementia.

Quote: "Cogito ergo sum, Descartes declared... but how did he know he thought at all?"

Powers/Tactics: Before leaving I. B. Fardin, Dr. Enigma was lead researcher on a new truth serum codenamed Speak. He'd made considerable progress on the serum when the lab explosion happened — far more progress than any of his supervisors knew. In his villainous identity of Dr. Enigma, he makes use of a variation on Speak. His left glove secretes the serum, which takes effect upon contact with flesh. The victim must consider carefully and provide a true answer for the next question he hears. In Dr. Enigma's hands this has become a nefarious tool.

He first touches the victim, then asks a question like “Must two plus two equal five?” or “Prove to me you exist” or “Why does man walk on two legs and not three?”. The victim must stop everything to consider this question, no matter how senseless it is. In rules terms, this is a Mental Paralysis, but a character can automatically break free by succeeding with an INT Roll at -4 (or, at the GM’s option, if the player comes up with a clever answer).

Speak isn’t the only chemical Doctor Enigma’s concocted. His Allevium Pills deaden his nerves so he doesn’t feel pain. He usually uses his Epinephrine Doses on his goons, rather than himself. Jack Ridder was a physically fit man before the accident, and Doctor Enigma’s insanity has only made stronger and faster, his body fueled by an irrational fervor.

Campaign Use: One part of Dr. Enigma’s old life as a scientist remains, and that is his dedication to experimenting. Whenever he has some sudden “insight” into the nature of existence, he decides to conduct experiments — ontological experiments he calls them. While other villains go on crime sprees, Dr. Enigma formulates a hypothesis and begins a series of tests. At the first crime, he always leaves a typed statement. The document is formatted like a research proposal and clearly states his current hypothesis, contains clues to forthcoming crimes in the form of “future avenues of study,” and is signed with a question mark.

The crimes Dr. Enigma commits are both surreal and disruptive. He might change all the street lights in a neighborhood so they shine purple, pink, and orange, replace all the doors from an office building with brick walls, or replace all the money in a neighborhood’s ATMs with pink counterfeit

bills. But they aren’t all harmless; some can become quite deadly. He might decide people don’t pay enough attention to their surroundings and remove all the floors from all the elevators in an office building to prove it; decide people move too slow and tinker with subway engines so they continue to accelerate and can’t be stopped; or attempt to drug the city’s water supply with his formula for the Unanswerable Question.

The goons Dr. Enigma employs — he calls them research assistants — all wear lab coats with question marks scribbled on them in red and black permanent markers, plus domino masks shaped like stylized question marks laid on their side, the “hook” over one eye and the dot over the other.

To make Dr. Enigma more powerful, give him more drugs — Aids to END and STUN, Drains of opponents’ Characteristics, and so forth. To make him less of a threat, remove his Allevium Pills and Epinephrine Dose.

As a Hunter, Dr. Enigma is tenacious, but not necessarily deadly. What he attempts to do is make the person he Hunts question his existence. He tries to identify the cornerstones of his prey’s existence — a job, a loved one, a hobby, and so on — and then he tries to take that away.

Dr. Enigma has an extensive criminal record for robbery and various forms of criminal mischief.

Appearance: Doctor Enigma was once a good-looking black man standing 6’3” and well-muscled, but none of those handsome features remain. He wears no mask — his featureless face is all the mask he needs. He typically wears a white lab coat over a suit, and he wears gloves on both hands (the left of which is altered to secrete the formula for the Unanswerable Question).

FACET				
Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
23	DEX	48	14-	OCV: 8/DCV: 8
14	CON	8	12-	
12	BODY	4	11-	
15	INT	5	12-	PER Roll 12-
12	EGO	4	11-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
14	COM	2	12-	
6	PD	3		Total: 10 PD (4 rPD)
6	ED	3		Total: 10 ED (4 rED)
4	SPD	7		Phases: 3, 6, 9, 12
6	REC	0		
30	END	1		
35	STUN	8		Total Characteristics Cost: 103
Movement: Running: 9"/18" Leaping: 6"/12" Swinging: 15"/30"				
Cost Powers		END		
16	<i>Sparkle Gun:</i> Energy Blast 8d6; OAF (-1), Beam (-¼), 12 Charges (-¼)			[12]
20	<i>Utility Belt:</i> Multipower, 30-point reserve; OIF (Utility Belt, -½)			
1u	1) <i>Gem Cutters:</i> HKA ½d6 (1d6+1 w/ STR), Range Based On STR (+¼); OAF (-1), 6 Recoverable Charges (-¼) (-¼)			[6rc]
1u	2) <i>Freeze Gas Sapphires:</i> Minor Transform 3d6 (normal object to frozen stiff object, "heals" by thawing out at normal rate); OAF (-1), 4 Charges (-1), Limited Target (nonliving objects with moving parts; -½), Range Based On STR (-¼)			[4]
1u	3) <i>Sleeping Gas Opals:</i> Energy Blast 3d6, NND (defense is LS: Self-Contained Breathing; +1); OAF (-1), Range Based On STR (-¼), 6 Charges (-¾)			[6]
1u	4) <i>Smoke Chalcedonies:</i> Darkness to Sight Group 3" radius; OAF (-1), Range Based On STR (-¼), 8 Continuing Charges lasting 1 Turn each (removed by high winds or rain; -0)			[8cc]
1u	5) <i>Flash Diamonds:</i> Sight Group Flash 6d6; OAF (-1), Range Based On STR (-¼), 6 Charges (-¾)			[6]
1u	6) <i>Thermite Rubies:</i> RKA 1d6, Armor Piercing (+½), Area Of Effect (One Hex; +½); OAF (-1), Range Based On STR (-¼), 6 Charges (-¾)			[6]
1u	7) <i>Monocular:</i> +6 vs. Range for Sight Group; OAF (-1)			0
1u	8) <i>Swingline:</i> Swinging 15"; OAF (-1)			1
1u	9) <i>Miniature Flashlight:</i> Sight Group Images 1" radius, +4 to PER Rolls; OAF (-1), Only To Create Light (-1), Limited Range (10"; -¼), 1 Continuing Fuel Charge (refueled by recharging, easy to obtain; 1 Hour; -1)			[1cc]
1u	10) <i>Laser Torch:</i> 1 point, Penetrating (x2; +1), Reduced Endurance (0 END; +½); OAF (-1), No Range (-½)			0
8	<i>Armored Costume:</i> Armor (4 PD/4 ED); OIF (-½)			0

3	<i>Facet Goggles:</i> Sight Group Flash Defense (6 points); OAF (-1)	0
3	<i>Facet Goggles:</i> Nightvision; OAF (-1)	0
3	<i>Good Leaper:</i> Leaping +3" (6" forward, 3" upward)	1
3	<i>Fast Runner:</i> Running +3" (9" total)	1
Perks		
10	Money: Wealthy	
Skills		
6	+3 OCV with Sparkle Gun	
10	+2 DCV	
10	+2 with Agility Skills	
3	Acrobatics 14-	
3	Breakfall 14-	
3	Climbing 14-	
3	Concealment 12-	
3	Contortionist 14-	
3	Deduction 12-	
3	Electronics 12-	
7	KS: Gemstones 16-	
3	Lockpicking 14-	
2	PS: Cat Burglar 11-	
2	PS: Lapidary 11-	
7	Security Systems 14-	
3	Shadowing 12-	
3	Sleight Of Hand 14-	
3	Stealth 14-	
2	<i>Chameleo-Coated Costume:</i> +3 to Stealth; OIF (-½)	0
3	Streetwise 12-	
Resource Points		
8	Equipment Points: 100	
0	Vehicle/Base Points: 10	
10	Follower/Contact Points: 25	
0	Miscellaneous Points: 0	
Total Powers & Skills Cost: 167		
Total Cost: 279		
100+ Disadvantages		
10	DNPC: Ronald "Rhinestone Ronnie" Luca (spendthrift brother) 8- (Normal)	
20	Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)	
15	Psychological Limitation: Greedy For Gemstones (Uncommon, Total)	
20	Psychological Limitation: Code Versus Killing (Common, Total)	
15	Reputation: world-famous cat burglar, 11-	
15	Social Limitation: Secret Identity (Ruby Luca) (Frequently, Major)	
79	Experience Points	
Total Disadvantage Points: 279		

FACET PLOT SEEDS

The PCs are confronted with a theft they simply can't solve — documents from a locked safe, treasury bonds from a safety deposit box, anything that isn't a gemstone. The only person they know that can help reconstruct and solve the crime is Facet — but do they dare trust her?

A PC has a new girlfriend — very attractive, but she sure does wear a lot of jewelry. How long will it be before he realizes his new girlfriend is the infamous cat burglar, Facet... and she realizes her new boyfriend is a costumed crimefighter?

Good old Rhinestone Ronnie is in trouble again... Turns out he owes Card Shark over a hundred grand. He promised the crimelord he could get in touch with Facet. Now Card Shark wants to use her skills to steal something more valuable than paltry gemstones — the plans to Stewartsburg Penitentiary, so he can orchestrate a jailbreak. What will Facet do?



Background/History: Ruby Luca experienced her first heartbreak at an early age. When she was six years old, she showed her mother the bracelet she wore on her wrist and said, “Look at how pretty the diamonds are!” Her mom laughed and told her, “Hon, those aren’t diamonds — those are rhinestones. We’re too poor for diamonds.”

Crying, Ruby ran to her room and slammed the door behind her. Later that night, still sobbing, she swore that when she grew up she would have diamonds, real diamonds — and rubies and sapphires and emeralds.

She knew she needed money, so she tried to do well in school. She studied hard and got good grades, but before long she realized that even if she got into a good college and got a good job, it wasn’t likely she’d be fabulously wealthy — maybe well off, but not rich enough for what she wanted. She considered her options and tried to come up with a new plan. She was excellent in sports, but female athletes didn’t make the millions of dollars their male counterparts earned. Though she was attractive, she wasn’t pretty enough to act in Hollywood. She tried to find a wealthy guy to marry — but she loathed each one after a few dates.

She finally stopped fighting the inevitable and took the only choice she had left. She decided to become a cat burglar and steal the gemstones she wanted so badly. She trained hard — studying security systems, learning to climb walls, mastering the tools of the trade. Her first caper was to break into a small jewelry shop and steal a diamond

bracelet, one that very closely resembled the rhinestone bracelet her mother had laughed at. The theft went well, and others soon followed. She started to develop an identity for herself — a costumed identity named Facet. She left behind calling cards — replicas of whatever she stole that crumbled to dust after a few days, the dust spelling out her name written in a cursive script.

Facet has become the terror of jewelry owners, gemcutters, and museums around the world — one or two insurance companies have even blamed her for raising their rates. She’s never been arrested and has no intention of ever being caught — but she has yet to come into conflict with costumed crimefighters. Proud of her skills, she’s tempted to pit her wits and abilities against heroes like DarkAngel; it’s only a matter of time before she dares some crimefighter to try and catch her.

Personality/Motivation: Ruby Luca is vivacious, humorous, and very likeable — and she possesses all of these qualities in her Facet identity as well. In fact, she would be a lovely person if it wasn’t for her bottomless appetite for gemstones and jewelry, and her willingness to break the law to get them. She jokes and makes quips during encounters with security personnel, policemen, and even costumed crimefighters. Her jokes aren’t mean-spirited or belittling — if she mocks the hero, it’s always more good-natured ribbing (or perhaps a touch of flirting) than anything else. Of course, none of this means she isn’t the consummate professional when she’s going about a theft — no matter how friendly she gets with a crimefighter, she doesn’t let it stand in the way of the job, nor does she pull any punches.

Quote: “Diamonds are forever — but these diamonds won’t be yours forever.”

Powers/Tactics: Facet derives her abilities from her high DEX and gadgets. Many of the objects on her Utility Belt have a gemstone motif, and those that don’t are studded and decorated with gemstones. The Gem Cutters are flat panes of faceted plastic — either translucent red, blue, or green — hexagonal in shape and edged with sharp steel. Her various pellets and capsules look like gemstones, either smooth or faceted. Her Sparkle Gun has a pistol grip and thick barrel, both studded with rhinestones, and a cylindrical clip that fits in the back of the barrel. It fires fist-sized “gemstones” that pack a wallop.

Facet isn’t a fighter, and won’t stand and slug it out with crimefighters. She either tries to quickly incapacitate whoever stands in her way, or she flees. Thanks to her speed and agility, she’s difficult to chase down.

Campaign Use: Facet’s crimes center around gemstones and jewelry. She’ll steal them from museums, jewelry stores, private safes, or anywhere else. She makes a nice break from the vengeful and strangely twisted villains normal to a DC:TAS game. She’s as much a friendly rival for the PCs as she is nemesis, and she’s never deadly (just the opposite — she might even jeopardize a successful theft to save a

life). She might even make a good romantic interest for a male PC.

Any crime spree Facet goes on is definitely a game of wits with the crimefighters. As a Hunter, she only seeks to prove she's better than her prey. She never wants to hurt or kill the Hunted, and doesn't even want to humiliate or embarrass him so much as prove she's better. She's never employed goons before (they'd only get in the way of her work), but might hire some to provide a distraction, but they wouldn't wear themed costumes or have codenames.

Ruby Luca lives in a nice (but not too nice) apartment in downtown Hudson City. Her brother, Rhinestone Ronnie Luca, is her sometime roommate, drifting in and out her life as his fortunes rise and fall. A spendthrift and compulsive gambler, Ronnie is often in trouble; only Ruby is willing to help him out anymore. Ronnie knows about Ruby's double life, but he loves his sister and wouldn't sell her out — but that doesn't mean he wouldn't try to use his connection to Facet to make a buck or two, or that he would withstand torture to keep the secret.

To make Facet more powerful, increase her SPD to 5 and give her Martial Arts. To make her less powerful, lower her DEX to 20 and remove her Skill Levels. She's wanted by the police on lots of burglary charges, but they don't know her true identity.

Appearance: Ruby Luca is a 5'10" white woman of Italian extraction with short black hair and blue eyes. She's lean and muscular, and holds herself with an obvious grace. Though she dresses tastefully, usually wearing black slacks and a turtleneck, she wears a gaudy amount of jewelry — earrings with large diamonds, multiple necklaces and bracelets, and rings set with gemstones on every finger. As Facet, her costume is a full black bodysuit. Coated with a special substance called Chaemleo-coating, it blends with her environment if the location is dimly lit, but in bright light the costume becomes opalescent, the silvery fabric flashing with a rainbow of colors. The lenses of her goggles look like faceted stones, and each pouch of her utility belt also resembles a gemstone.

THE HUMAN CAPITALIST

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [2]
10	DEX	0	11-	OCV: 3/DCV: 3
10	CON	0	11-	
10	BODY	0	11-	
18	INT	8	13-	PER Roll 13-
15	EGO	10	12-	ECV: 5
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
2	PD	0		Total: 2 PD (0 rPD)
2	ED	0		Total: 2 ED (0 rED)
2	SPD	0		Phases: 6, 12
4	REC	0		
20	END	0		
20	STUN	0		
				Total Characteristics Cost: 18

Movement: Running: 6"/12"

Cost Powers **END**

6 *Observant:* +3 with PER Rolls

Perks

10 Money: Wealthy
 15 Followers: Two Bodyguards (50+50 characters)

Skills

20 +4 with Interaction Skills
 7 Analyze Combat Technique 15-
 7 Analyze Interaction Skills 15-
 7 Analyze Intellect Skills 15-
 3 Bribery 11-
 3 Bureaucratics 11-
 3 CK: Hudson City 13-
 3 Conversation 11-
 3 High Society 11-
 3 Interrogation 11-
 5 KS: Hudson City Underworld 15-
 3 KS: The Military/Mercenary/Terrorist World 13-
 3 Persuasion 11-
 5 PS: Businessman 15-
 1 Streetwise 8-
 3 Trading 11-

Resource Points

0 Equipment Points: 60
 0 Vehicle/Base Points: 10
 62 Follower/Contact Points: 129
 0 Miscellaneous Points: 0

Total Powers & Skills Cost: 172

Total Cost: 190

100+ Disadvantages

10 Age: 60+
 10 Dependence: must smoke tobacco once per 1 Hour or suffer Incompetence (Very Common, Addiction)
 20 Hunted: The Answer 11- (Mo Pow, Imprison)
 15 Psychological Limitation: Greedy (Common, Strong)
 15 Psychological Limitation: Arrogant (Common, Strong)
 10 Reputation: shady businessman 11-
 15 Social Limitation: Secret Identity (Lawrence

HUMAN CAPITALIST PLOT SEEDS

A desperate scientist approaches the Human Capitalist and sells him the secret to a mind control drug. The Human Capitalist knows he can make a killing selling mind-controlled operatives to criminals — the PCs, themselves, would make especially good goons....

A world-renowned scientist is giving a lecture at Hudson City State University, and the Human Capitalist wants to kidnap the man. Will the PCs find him before the Human Capitalist sells the scientist to the highest bidder, who will force the researcher to put his work to nefarious use?

A captured goon, desperate to not go to jail again, tells the PCs where they can find the Human Capitalist — but is it a trap?

Bourn) (Frequently, Major)

5 Experience Points

Total Disadvantage Points: 200

Background/History: “I’m fired? What do you mean, I’m fired?!! I’m a vice president at this firm. I’m in charge of Human Resources. I do the firing around here — been doing it for twenty years this September. Who are you? You’re nobody. I fire people — not you!”

But it didn’t matter what he said or how loud he yelled, Lawrence Bourn still lost his job. Cutbacks, they told him: the company needed to become lean and mean. Bourn knew that was a lie — he’d told people that same lie more times than he could count.

Bourn packed up his office and went home. He called a few contacts and left a few messages, letting people know he was available. The next morning he made a few more calls. And a few more the day after that. But no one got back in touch with him. On Sunday he broke down and went through the want ads. He knew this wasn’t how a person got a good job — especially not the high-level positions he was qualified for. Getting a job involved networking.

That Monday he made follow-up calls and finally he got through to someone, a real voice instead of a machine. That’s when he learned that everyone knew he’d accepted bribes from candidates for positions at his old firm. In return for a

promise the candidate would get the job, Bourn had taken “gifts” of a hundred, five hundred, and even a thousand dollars. But no matter how much he was paid, he had never kept his promise.

Bourn sighed. That was bad news — Bourn had hoped the firm would keep that quiet. Keeping it quiet was the sensible thing to do. By admitting what he’d done, the firm had left itself open for a lawsuit. He thought to himself, *This is what happens when a firm lets go of good employees like me.*

Bourn flipped on the television and considered his future. The news showed Beatlemania and his goons. They were robbing an auction house where one of the cut-outs from the cover of Sgt. Pepper’s was up for sale. Bourn watched as DarkAngel swooped down and quickly dispatched the goons. The goons were some of the most incompetent people Bourn had ever seen. He wondered where Beatlemania had dug them up.

Then he had a brilliant idea.

There was no one better at identifying talent in a prospective employee than him, and no one better at matching that talent to a position. Lawrence Bourn wondered how much a villain would pay for good help — and thus the Human Capitalist was born.

Personality/Motivation: To the Human Capitalist, people are just one more commodity to be bought and sold. He maintains an extensive list of people willing to work for villains. Villains and criminals come to him, tell him what they need,

and for a fee, the Human Capitalist puts the “client” in touch with good prospective employees. Most of the Human Capitalist’s trade is in goons — thugs, legbreakers, and other low-lives — but he also provides hitmen, scientists, cat burglars, and other specialized personnel. Profit is only motivation and his only consideration, though he does appreciate it when people know of his reputation for providing quality service. In conversation he’s polite, but smug. He makes lots of jokes and laughs frequently, but none of it disguises his arrogance. When he’s negotiating, he drops in as many business buzzwords and as much office lingo as possible — despite the illicit nature of his dealings, the Human Capitalist still thinks of himself as a businessman.

Quote: “Three fast goons, two strong ones, and you need them by tomorrow night. Got it. What’s that? A smart goon? That will cost extra.”



Powers/Tactics: The Human Capitalist doesn't dirty his hands with fighting — that's what goons are for. But he functions effectively as a "support person" in combat because of his high levels of Analyze. He uses his Skills to assess the opponents and provide advice to his allies. But he's more likely to order his bodyguards — two of the best goons money can buy — to fight while he runs away. The one thing that makes the Human Capitalist a physical threat is the army of Followers he can call upon. If he learns the PCs are searching for him, he calls in every marker and favor he can to assemble a horde of thugs, toughs, and legbreakers to protect him.

In noncombat situations and any encounter that allows him to use his Interaction Skills, the Human Capitalist can ferret out any hidden intent the other person might have — no one should ever leave a conversation or bargaining session with him feeling like they won. They should always feel like they've just been taken to the cleaners, out-negotiated, out-hustled, out-maneuvered, and otherwise feel like they got the short end of the bargain.

Campaign Use: For the most part, the Human Capitalist serves as a middle-man and back-ground figure, but there are several ways you can bring him front and center in your campaign. He might decide to kidnap someone like an Nobel prize winning scientist — but he won't hold the victim for ransom. Instead, he sells the victim to the highest bidder. A villain might hire the Human Capitalist to perform a "performance evaluation" on a crimefighter (the only time the Capitalist does anything like Hunting a hero). In that situation, the Human Capitalist hires a variety of goons to attack the crimefighter, all the while observing the fight via hidden cameras and using his Analyze Skills to assess the crimefighter's abilities. Lastly, if the PCs learn of his existence, they might realize he would make a good mole in the looseknit society of costumed criminals... if they can "persuade" him to go along.

To make the Human Capitalist more powerful, give him more Followers. To weaken him, lower his Analyze rolls.

Appearance: The Human Capitalist is an elderly man in his late sixties. His skin is pale and marked by liver spots; his hair is silver; his eyes are watery blue. He has a slender build and wears impeccable three-piece blue suits — unless a person knows better, the Human Capitalist looks more like a banker than a villain. He's always smoking a cigar, preferably a Cuban.

LAST CALL				
Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
15	DEX	15	12-	OCV: 5/DCV: 5
15	CON	10	12-	
12	BODY	4	11-	
12	INT	2	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
7	PD	4		Total: 10 PD (3 rPD)
7	ED	4		Total: 10 ED (3 rED)
3	SPD	5		Phases: 4, 8, 12
6	REC	0		
40	END	5		
40	STUN	12		Total Characteristics Cost: 71
Movement: Running: 6"/12"				
Cost Powers				END
19	<i>Tommy Gun:</i> RKA 2d6, Autofire (5 shots; +½), 2 clips of 50 Charges each (+¾); OAF (-1), STR Minimum (13; STR Doesn't Add Damage; -1), Beam (-¼), Real Weapon (-¼)			[50]
10	<i>Heckuva A Right Hook:</i> HA +3d6; Hand-To-Hand Attack (-½)			1
8	<i>Covering Fire:</i> +5 OCV; Only With Autofire (-1), Only To Counteract Suppression Fire OCV Penalties (-1)			0
7	<i>Drawing A Bead:</i> +3 OCV; Only To Counteract Dodge DCV Bonuses (-½), Requires A Shooting Tricks Roll (-½)			0
10	<i>Machine Gunner From Hell:</i> +4 OCV with Autofire Firearms; Only When Character Uses Autofire Against A Single Target (-¼), Must Use Maximum Number Of Autofire Shots (-¼), Not While Targeting (-½)			0
15	<i>Tough Guy:</i> Physical Damage Reduction, Resistant, 50%; Requires A CON Roll (assumes CON Roll of 12- or 13-; -¾), Character Must Be Aware Of Attack (-¼)			
Perks				
13	Vehicle: Duesenberg SJ (<i>Hero System Vehicle Sourcebook</i> , page 7)			
20	Base: The Speakeasy (hidden bar in Hudson City)			
Talents				
6	Combat Luck (3 PD/3 ED)			
Skills				
4	+2 OCV with Tommy Guns			
5	+1 DCV			
5	Accurate Sprayfire			
3	Bribery 12-			
3	Concealment 11-			
5	Concentrated Sprayfire			
5	Fast Draw (Small Arms) 13-			
2	Gambling (Dice Games) 11-			
3	Interrogation 12-			
3	CK: Hudson City 11-			
5	KS: Cagney Movies 13-			
2	KS: The Hudson City Underworld 11-			

LAST CALL PLOT SEEDS

Last Call goes on a crime spree, robbing banks across the city. Will the PCs realize all the banks he's robbing were open in the 1920s, and that he's looking for something more than just money?

Last Call remembers he used to own the Speakeasy bar and declares war on the Marcelli family. Can the PCs stop the gang war?

The city's dilettantes gather to celebrate the anniversary of the repeal of Prohibition with a Roaring Twenties style masque — but no one invited Last Call. Those dirty rats...

- 2 KS: The Vice World 11-
- 5 Rapid Attack (Ranged)
- 5 Rapid Autofire
- 5 Shooting Tricks 13-
- 5 Skipover Sprayfire
- 3 Streetwise 12-
- 3 Trading 12-
- 2 WF: Small Arms

Resource Points

- 8 Equipment Points: 100
- 20 Vehicle/Base Points: 50
- 25 Follower/Contact Points: 55
- 0 Miscellaneous Points: 0

Total Powers & Skills Cost: 236**Total Cost: 307****100+ Disadvantages**

- 20 Hunted: Hudson City Police Dept. 8-
(MoPow, NCI, Capture)
- 15 Psychological Limitation: Talks And Acts
Like A Gangster In A Cagney Movie (Very
Common, Strong)
- 10 Reputation: "bootlegger" with a heart of
gold 11-
- 15 Social Limitation: Secret Identity (Michael
O'Hallahan) legbreaker
- 147 Experience Points

Total Disadvantage Points: 307

Background/History: The O'Hallahans had owned the Speakeasy, a bar in Bayside, since the 1920s when it really was a speakeasy with a hidden floor below the ground one, a hidden entrance, and a Judas hole set in a portrait of Woodrow Wilson. His father having passed away, Michael O'Hallahan inherited the small place, and he had every intention of keeping it exactly as it was: the same way it had been 1933 when the Volstead Act was repealed. Michael loved the bar, and the era it derived from, and planned to spend his life serving drinks to the regulars and wiping down the mahogany bar with a rag just like his father, grandfather, and great-grandfather had done.

But the Marcelli family had other plans for the Speakeasy. They wanted to turn the hidden floor into a gambling joint, and they made Michael an offer. The offer was fair. The Speakeasy wasn't worth much to begin with, and the O'Hallahan and Marcelli families went back decades, although the O'Hallahans hadn't been involved in criminal dealings since Prohibition ended. On account of that history, the Marcellis tried to be reasonable, but no amount of money was enough to replace Michael's dreams. He refused the initial offer, refused it again when the family sent some muscle to intimidate him, and refused it a final time when Mario Maneti sent his own son to make the offer. When that didn't work, the musclemen came back. But even after he got out of the hospital, Michael still wouldn't sell.

So the Marcellis had him removed. Mafia soldiers stormed into the place with baseball bats. They tore it up, shattering the glasses hung above the bar and the green lampshades over the light fixtures. They broke the bottles set against the mirror behind the bar, then smashed the mirror. They beat Michael to a pulp and dragged him down to the harbor.

When he came to, he was chained at the wrists and ankles. He looked up at the goons and he said, "The cement overshoes for me, eh boys? You dirty rats."

The "boys" laughed, and with a heave and a ho, they threw him in the water. He hit with a splash and sank like a stone. But those goons weren't too bright — they threw him into the shallows, a place where the water was only twenty feet deep and rose rapidly to the shore. Michael struggled along the bottom of the harbor, pulling himself forward with his chained wrists, inching along like a worm. He could feel his air running out; his vision became blurry, then he went completely blind. But he kept crawling toward the shore. Then he blacked out.

When he came to, he was lying half in the water, but Michael O'Hallahan hadn't made it to the shore. He had forgotten about his old name, and the bar he'd lost. Now he was the bootlegger and gangster, Last Call.

Personality/Motivation: Last Call acts like a gangster in a Cagney movie, right down to using phrases like "dirty rats," "coppers," and "dames." He's a tough guy and hard as nails. He doesn't take any grief from anyone, no matter how important the person is, and he's quick with his fists. Michael O'Hallahan

— a friendly man who never had a harsh word for anyone — is long gone. Last Call has never exhibited any desire to get revenge on the Marcelli family, nor ever tried to get his old bar back.

The majority of Last Call's crimes involve what he calls "bootlegging." These days, that means hijacking trucks carrying beer, cigarettes, and similar goods, stealing their loads, and selling the loot at cut-rate prices.

Last Call has a well-deserved reputation for having a heart of gold — he helps children and women in need and never turns away a friend. Sometimes this gets him in trouble.

Quote: "Get the giggle juice in the truck, boys — let's scam before the coppers get here."

Powers/Tactics: Last Call is one heck of a shot with his Tommy Gun and that's what he relies on in combat. Generally, his tactics are no more involved than opening fire on whatever crimefighter stands in his way. He drives a Duesenberg SJ and has a secret hideout he calls the Speakeasy. This hideout is not the bar O'Hallahan once owned, but is often located in the cellar of some other bar. He decorates the Speakeasy in a style appropriate to the 1920s and serves alcohol; the place serves as a hang-out for him and his goons.

Campaign Use: Last Call's crimes involve hijacking and stick-ups. Stick-ups are usually at banks, but he's been known to rob events where the wealthy are gathered and the like. During a stick-up, he leads his gang into the place, aims his gun at the people, and announces, "Grab some air — this is a stick-up." Adventures involving Last Call should be like taking a trip into the past — the Prohibition Era, to be precise.

Last Call's goons wear pin-striped suits and fedoras, and carry Tommy Guns. They try to use the same gangster lingo their boss uses, although they sometimes slip up (much to Last Call's ire). There's always one platinum blonde in his gang, usually named Dora or Deb, who's Last Call's moll.

Last Call only Hunts someone "who's done him wrong" — and usually he just wants to get into a brawl. It would take repeated defeats or humiliations before he literally went gunning for a PC.

To further increase Last Call's abilities, give him Corridor Of Death (*Dark Champions*, page 108) and Mowing 'Em Down (*Dark Champions*, page 117). To make him less of a threat, remove Covering Fire, Drawing A Bead, and Machine Gunner From Hell; you could also replace his regular bullets with rubber ones.

The HCPD wants Last Call for a long list of robberies, hijackings, assaults, and similar crimes.

Appearance: Last Call is a large man — 6'2", 210 pounds — with curly red hair and blue eyes. His skin is pale and freckled with a large nose and large ears. He dresses like he stepped straight out of an old gangster movie: three-piece pin-striped suits and a fedora, and he carries a Thompson submachine gun. When he's bored, he flips a silver dollar across his knuckles or twirls a pair of dice in his hand.

MIDAS

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [2]
14	DEX	12	12-	OCV: 5/DCV: 5
13	CON	6	12-	
10	BODY	0	11-	
15	INT	5	12-	PER Roll 12-
15	EGO	10	12-	ECV: 3
15	PRE	5	12-	PRE Attack: 3d6
14	COM	2	12-	
4	PD	2		Total: 4 PD (0 rPD)
3	ED	0		Total: 3 ED (0 rED)
3	SPD	6		Phases: 4, 8, 12
5	REC	0		
26	END	0		
25	STUN	3		Total Characteristics Cost: 51

Movement: Running: 6"/12"

Cost Perks **END**

- 15 Money: Filthy Rich
- 5 Reputation: Rich And Powerful Man (in Hudson City) 14-, +4/+4d6

Skills

- 7 Bureaucratics 14-
- 3 Conversation 12-
- 7 High Society 14-
- 3 KS: Finance 12-
- 3 KS: Commodities Trading 12-
- 7 KS: Gold 14-
- 2 KS: Alchemy 11-
- 3 Persuasion 12-

Resource Points

- 28 Equipment Points: 200
- 36 Vehicle/Base Points: 82
- 30 Follower/Contact Points: 65
- 0 Miscellaneous Points: 0

Total Powers & Skill Cost: 149

Total Cost: 200

100+ Disadvantages

- 5 Age: 40+ (real age 45)
- 20 DNPC: Flora Goldman (alcoholic mother) 11- (Incompetent; Unaware of character's Social Limitation: Secret Identity)
- 20 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 25 Psychological Limitation: Greedy For Gold (Common, Total)
- 15 Reputation: greedy criminal mastermind, 11-
- 15 Social Limitation: Secret Identity (Aurelius Goldman) (Frequently, Major)

Total Disadvantage Points: 200

MIDAS PLOT SEEDS

A rare alchemical text is stolen from a university library, and the PCs are asked to help recover it. The next day a strange series of robberies occurs — will the PCs figure out that Midas is stealing the ingredients he needs to create a Philosopher's Stone?

Midas's mother passes away, and he goes mad with grief. A conman approaches him and sells him a formula that will turn people to gold — or so the conman claims. Midas buys it hook, line, and sinker, and plans to poison the water supply. While the formula won't turn people to gold, it is a deadly poison....

Having had too many dealing with crime-fighters go sour, Midas decides he needs a strong right hand — one who can toe-to-toe with crimefighters but is totally loyal to Midas. He gathers a group of goons and gives them a task — "Bring me the cowl of one of the PCs and I'll make you rich beyond your wildest dreams!" Now an army of goons is gunning for the PC... will he keep his cowl or will he be unmasked?



Background/History: Aurelius Goldman was born into an immensely wealthy family. His father, Marcus, was a well-known financier who made a vast fortune in securities and commodities trading. For most of his early life, Aurelius wanted for nothing — the least little thing he desired, his parents would buy for him.

All of that changed when Aurelius was eleven. His father had invested heavily in silver, and when the bottom fell out of the market, a substantial portion of the Goldman fortune went with it. It turned out that a lot of Marcus Goldman's financial success was due to some highly leveraged transactions, and when the silver deal went sour, so did a lot of other deals. Suddenly Aurelius found that his parents didn't have much time to spend with him. His father was too busy trying to salvage his financial empire, and his mother was spending more and more time trying to drink her worries away.

A month later the Goldmans lost their beautiful mansion. This was the final blow for Marcus; rather than face further humiliation (and possibly a grand jury), he committed suicide. Flora Goldman, devastated and despairing, crawled inside a bottle of scotch and stayed there pretty much all the time. Aurelius was left to fend for himself and to try to care for his alcoholic mother.

A few months later, Aurelius and his mother were living in a run-down hotel. The only asset they had left from Marcus's estate was a few hundred dollars in gold futures, and Aurelius was, for some reason, stubbornly determined to hold onto them.

As he sat there one day going through his father's papers, trying to figure out what had gone wrong, it hit him: his father's problems were two-fold. First, and most importantly, he'd invested too heavily in silver, when he should have invested in gold. Silver wasn't much more than a base metal, was it, when compared to a noble metal like gold? The bottom hadn't fallen out of the gold market, after all. Second, his father hadn't covered all of his tracks well enough — if he was going to cross the line and get involved in shady dealings, he ought to have protected himself, and he ought to have gone all the way and *really* made some money.

Determined not to repeat his father's mistakes, Aurelius used the gold futures as collateral for a bank loan. He took the loan and invested in more gold futures, and when he got good returns, he reinvested his money. Inside of a year, his combined love for gold, innate business sense, and ruthlessly competitive nature had earned him a substantial

sum of wealth — enough to move himself and his mother into a beautiful condominium and to hire a squad of "bodyguards."

Over the succeeding years, Aurelius's wealth and his fascination with gold continued to increase. He owned tremendous amounts of gold and was always greedy for more. He didn't care how he got it — whether he traded for it on the market or had his hired goons steal it right out of the jewelry stores — but he had to have it. It wasn't long before his subordinates (both legitimate and criminal) began calling him "Midas." He considered the name a badge of honor and informally adopted it.

At present Aurelius Goldman maintains a dual identity. Most of the time he's himself, an extremely wealthy but somewhat eccentric financier with a love of gold. But when his criminal operations take precedence, he styles himself Midas, and schemes to own all the gold in the world.

Personality/Motivations: Midas is a man obsessed with obtaining the "security" of vast wealth, and his particular obsession takes the form of a lust for gold. He is determined to corner the world gold market and take personal possession of most or all of the world's gold, no matter what he has to do to achieve this goal. By day, he works towards his goal semi-legitimately, as a commodities trader (although one with a lot of shady deals in the works, deals he has carefully insulated himself from). The rest of the time he spends as Midas, concocting one illegal scheme after another

to obtain gold. He has even developed an interest in the pseudoscience of alchemy, in the hopes that there is some grain of truth to the stories of medieval alchemists being able to transform base metals into gold.

The only thing that Midas really cares about besides gold is his mother, who is in poor health due to years of heavy drinking. For whatever reason, he feels responsible for her and sees that she gets the best care possible. She lives in a splendid home attended by many highly-paid nurses and servants, and Midas tries to visit her every day.

Quote: “Exquisite!” [Midas’s typical exclamation upon viewing anything beautiful.]

Powers/Tactics: Midas does not fight — he hires men to do his fighting for him. He’s in good shape, but he has no combat skills whatsoever. At best, he might sneak up behind a PC and hit him in the head with something heavy while the PC is distracted. If attacked, he does his utmost to escape.

Campaign Use: Potential crimes for Midas include anything having to do with gold. Usually this means stealing it, but he might, for example, use some property of gold to develop a super-weapon with which to threaten the world into giving him more gold. As his grandest scheme, he might try to rob Fort Knox. Midas can also provide financial backing for some other criminal — but only a criminal whose crime involves obtaining gold.

As a Hunter, Midas doesn’t confront his prey physically. Instead he tries to destroy his life — taking away his job, his money, and whatever other assets he has. In the case of a costumed crime-fighter, Midas hires someone to capture his prey.

To make Midas more powerful, give him some permanent Followers. To weaken him, reduce his Money and some of his Skill Rolls slightly.

The police want Midas for questioning regarding a number of property crimes, but they have no idea he’s Aurelius Goldman.

Appearance: Aurelius Goldman is 5’9” tall with a trim build, short, dark hair, and a small black goatee-like beard. As Goldman, he wears finely-tailored suits with solid gold accessories (rings, cufflinks, tie tack, watch, glasses, and so forth). As Midas, he usually wears a gold-colored Greek tunic-like costume and a golden headband.

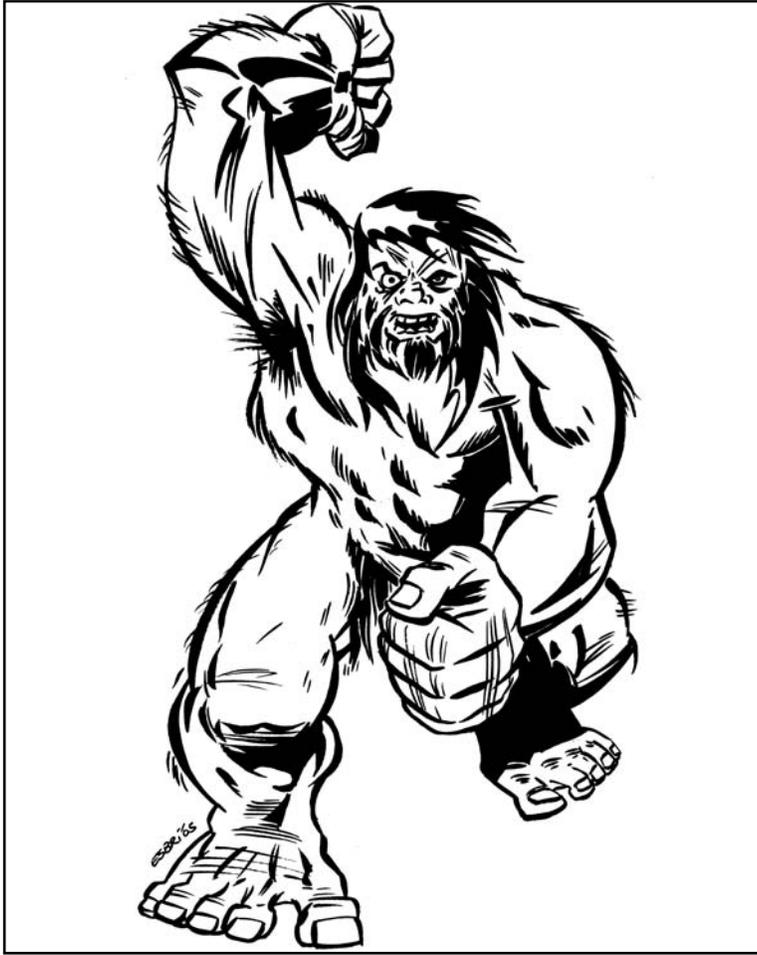
THE MISSING LINK				
Val	Char	Cost	Roll	Notes
25	STR	20	14-	Lift 800 kg; 5d6 [5]
18	DEX	24	13-	OCV: 6/DCV: 6
20	CON	20	13-	
20	BODY	20	13-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
20	PRE	10	13-	PRE Attack: 4d6
8	COM	-1	11-	
12	PD	11		Total: 12 PD (2 rPD)
8	ED	4		Total: 8 ED (2 rED)
4	SPD	12		Phases: 3, 6, 9, 12
10	REC	2		
40	END	0		
51	STUN	8		Total Characteristics Cost: 130
Movement: Running: 10”/20”				
Cost Powers				END
8	<i>Club:</i> HA +4d6; OAF (-1), Hand-To-Hand Attack (-½)			2
2	<i>Thick Pelt:</i> Damage Resistance (2 PD/2 ED)			0
10	<i>Friend To Gorillas:</i> +20 PRE; Only With Primates (-1)			0
8	<i>Fast Runner:</i> Running +4” (10” total)			1
Perks				
25	Followers: four 78-point Gorillas (use the character sheet on page 165 of the <i>HERO System Bestiary</i>)			
Skills				
6	+2 with Grab, Club, and Haymaker			
6	Animal Handler (Primates) 15-			
3	Climbing 13-			
2	PS: Carny 11-			
Resource Points				
0	Equipment Points: 60			
0	Vehicle/Base Points: 10			
0	Follower/Contact Points: 5			
0	Miscellaneous Points: 0			
Total Powers & Skills Cost: 70				
Total Cost: 200				
100+ Disadvantages				
20	<i>Distinctive Features:</i> Covered With Long Hair (Concealable With Effort [shaving it off]); Causes Extreme Reaction [fear]			
15	<i>Enraged:</i> Berserk when caged (Uncommon), go 8-, recover 8-			
25	<i>Hunted:</i> Trickshot (his brother) 14- (As Pow, Capture)			
25	<i>Hunted:</i> HCPD 8- (Mo Pow, NCI, Capture)			
20	<i>Psychological Limitation:</i> Hates Humanity And Considers Himself A Different Species (Common, Total)			
15	<i>Social Limitation:</i> Public Identity (Abe Harrow) (Frequently, Major)			
Total Disadvantage Points: 220				

THE MISSING LINK PLOT SEEDS

The Missing Link is robbing diners at the Beast Planet chain of restaurants. Can the PCs stop him before someone gets hurt?

The Missing Link is on the loose, and then the PCs read in the paper that the zoo is receiving a new shipment of gorillas. It sounds like a tempting target for the Missing Link. Will the PCs be able to stop him from adding more gorilla companions to his gang?

The PCs see on the television news that the vigilante group LIBRA has the Missing Link cornered atop Staley Towers in Bankhurst. The audience can hear the Missing Link swear they won’t take him alive — and they can also hear the heartless vigilantes shrug and say, “Lock and load.” Can the PCs arrive in time to avert this real life performance of King Kong?



Background/History: Abe Harrow stepped off the bus, having just arrived in Hudson City. All through the bus ride he'd heard people whispering and seen them pointing at him, but he paid it no mind. He'd finally left the freak show at Mummies and Sons Circus behind, and although he missed his parents and his brother, no amount of whispering and pointing was worse than being on stage while an audience gasped and jeered. Abe suffered from an extreme case of hypertrichosis — his whole body was covered by thick black hair. The freakshow had billed him as “the Missing Link.”

Despite those whispers on the bus, and the ones he heard as he walked the streets of Hudson City looking for a place to stay, Abe was happy. He knew that maybe it was because he was seven feet tall and weighed four hundred pounds, so no one ridiculed him to his face. He was perfectly aware of the whispers fact — but they seemed so slight compared to what he'd heard growing up every time the circus pulled into a new town.

Abe only had a little money, so he rented a room at the cheapest boarding house he could find. The room was small — it didn't have a kitchen, and the bathroom was down the hall. The second day in the boarding house, Abe locked himself out of his room. He had just gotten out of the shower and he only wore a threadbare towel. The neighbor down the hall was coming home drunk after drinking all night, and when he saw Abe, he screamed, “It's an ape, dear lord! My God! A gorilla's gotten loose from the zoo!”

Abe tried to calm the man, but he ran away before Abe could get a word out. He went back to staring at his door, wondering if he should just break it down, but before he could make decision, the neighbor was back. This time he had friends, and all of them held two-by-fours and baseball bats. Abe didn't take long to make a decision — he ran for dear life — and as he rushed down the stairs, he dropped the towel.

He burst onto street and people screamed and cried. He heard the men behind him and he kept on running. He tried to talk to people but they would only run away in fear; some even fainted. Then came the cop cars, sirens wailing, and a single white van with Hudson City Zoo stenciled on the side. One of the bystanders had called the police, and the police had called the zoo, assuming a gorilla had escaped from somewhere.

Abe held his hands up and tried to explain, but he was out of breath. Before he could get any words out,

he heard a *phffp*, felt a sting in the shoulder, and slumped to the ground unconscious. He came to in a cage at the zoo; gathered around him were gorillas. At first he was scared out of his wits, but then one gorilla reached over and pulled a piece of trash from Abe's hair. It was at that moment that Abe Harrow disavowed his humanity. A gorilla had shown him with a single gesture more kindness than any human ever had. Why should Abe consider himself human?

When the zookeeper came to feed the animals the next morning, Abe spoke up. The zookeeper just about had a heart attack when one of the gorillas started talking to him, but soon realized the mistake the police had made the day before. Apologizing profusely, he let Abe out of the cage — and Abe brained the man and set his gorilla friends free.

Personality/Motivation: The Missing Link is feral and wild. When other people are around, he growls and roars, beats his chest and slams his huge fists into walls — in other words, he puts on the same show he used to put on at the Mummies and Sons Circus. Despite this only being a show, he really has disavowed humanity — he hates men and women with a passion and couldn't care less whether they live or die. In fact, he usually thinks the world would be much better off without humanity running around — although he hasn't taken this thought to its logical conclusion yet. He still has some lingering feelings for his family — when his brother,

Aaron, comes to visit him during his frequent stays at Toddberry Asylum, he tries to be civil — but even those feelings for his family are quickly fading.

Quote: “Rarrrrr!!!”

Powers/Tactics: The Missing Link is incredibly strong — even stronger than his gorilla companions — and wields a large club. He communicates with his gorilla friends via Animal Handling. Although his skill with the gorillas seems preternatural, the only thing unusual about it is how the gorillas treat him as one of their own — any zoologist knows the gorillas don't do anything they aren't theoretically capable of learning to do.

In combat, the Missing Link and his gorillas bash on whatever stands in their way — they're quite a handful for most costumed crimefighters. The Missing Link has not named his gorilla companions (that would be like a human naming a pet, and the gorillas are his friends, not his pets), but refers to them by a specific sequence of guttural growls the gorillas have come to recognize as their names.

Campaign Use: The Missing Link is a straight-forward criminal. He busts out of Toddberry Asylum, frees his gorillas from the zoo, and starts robbing banks. Though he's of average intelligence, his crime sprees don't go much beyond that. To make his crimes more complicated, have him team up with another villain. In this role, the Missing Link and his gorillas serve as high-powered goons. Also, there's no reason why he can't slip further in dementia, beginning to believe he must exterminate humanity, free all captive animals, or similar genocidal crimes. Any adventure involving the Missing Link likely involves his brother Trickshot too, and Trickshot's intervention can provide a good dramatic twist.

To make the Missing Link more powerful, add more Combat Skill Levels with his club, give him Wrestling, and/or give him more gorilla companions. To make him less powerful, lower his STR to 20.

As a Hunter, the Missing Link's tactics are straightforward: draw the person out from wherever he's hiding and then bash him over the head. But he's not likely to Hunt anyone unless he comes to believe the person is particularly despicable because of his treatment of gorillas (or even animals in general).

The Missing Link has a criminal record for robbery, assault, vandalism, and theft of gorillas.

Appearance: At seven feet tall and four hundred pounds of muscle, the Missing Link is huge — a bigger person than most people have ever seen. His body is covered with a pelt of thick black hair. Once he used to trim his facial hair to make himself more presentable, but he has stopped doing that. He goes naked — wearing the same clothes his gorilla companions do, which is none at all.

PENNY DREADFUL				
Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100 kg; 2d6 [2]
18	DEX	24	13-	OCV: 6/DCV: 6
15	CON	10	12-	
10	BODY	0	11-	
20	INT	10	13-	PER Roll 13-
18	EGO	16	13-	ECV: 6
15	PRE	5	12-	PRE Attack: 3d6
16	COM	3	12-	
5	PD	3		Total: 8 PD (3 rPD)
5	ED	2		Total: 8 ED (3 rED)
4	SPD	12		Phases: 3, 6, 9, 12
7	REC	4		
30	END	0		
30	STUN	7		Total Characteristics Cost: 96
Movement: Running: 6"/12"				
Cost Powers				
20				Taser Wand: Multipower, 40-point reserve, 32 Charges for entire reserve (+¼); all OAF (-1), No Range (-½) [32]
2u				1) Stunning Touch: Energy Blast 4d6, NND (defense is insulated rED covering entire body; +1); OAF (-1), No Range (-½)
1u				2) Painful Touch: Energy Blast 8d6; OAF (-1), No Range (-½), Requires 2 Charges Per Use (-¾)
1u				3) Deadly Touch: RKA 2½d6; OAF (-1), No Range (-½), Requires 3 Charges Per Use (-1)
7				Armored Costume: Armor (3 PD/3 ED); IIF (-¼)
25				Dramatic License: Luck 5d6
Perks				
10				Contact: Daedalus 14- (extremely useful Skills or resources, good relationship with Contact)
Talents				
3				Lightning Reflexes: +3 DEX to act first with Taser Wand
Skills				
3				Acting 12-
1				Combat Driving 8-
1				Computer Programming 8-
3				Conversation 12-
3				Deduction 13-
3				Disguise 13-
3				Fast Draw (Taser Wand) 13-
3				High Society 12-
6				KS: World Literature 16-
3				Language: French (completely fluent; English is Native)
3				Mimicry 13-
3				Persuasion 12-
4				PS: Book Collector 14-
2				PS: Librarian 11-
2				PS: Play Piano 11-
3				Seduction 12-
3				Stealth 13-
Resource Points				
28				Equipment Points: 200
15				Vehicle/Base Points: 40

PENNY DREADFUL PLOT SEEDS

The Alchemy Of Love: Penny Dreadful kidnaps renowned “weird novel” author Shane Velloric and begins a crime spree patterned after his books while he's forced to write a new one for her. But what happens when the PCs find him, only to discover the two of them have fallen in love and he doesn't want to be rescued?

Bored Of The Rings: Recognizing Peter Jackson's *Lord Of The Rings* movies for the utter crap and complete betrayal of Tolkien's novels that they are, Penny sets out to teach Hollywood a lesson by stealing and destroying every copy of them she can find. And then she finds out that HCSU is hosting a symposium about them....

The Play's The Thing: Penny takes everyone in the New Globe Theater hostage during a Hudson City Shakespeare Company performance of *Hamlet*. While her thugs loot the box office and force the audience members to cough up their wallets and jewelry, Penny makes the actors perform scenes from her favorite Shakespeare plays... and zaps them with her Taser Wand if they can't do the scenes perfectly on her command, without preparation or rehearsal. The PCs have to infiltrate the New Globe Theater and stop her before she gets annoyed enough with their “incompetence” to start shooting people.

10 Follower/Contact Points: 15

0 Miscellaneous Points: 0

Total Powers & Skills Cost: 171

Total Cost: 267

100+ Disadvantages

- 20 Enraged: if frustrated or thwarted (Common), go 11-, recover 11-
- 25 Hunted: HCPD 8- (Mo Pow, NCI, Capture)
- 15 Psychological Limitation: Loves Literature and Must Show Off How Much She Knows About It (Common, Strong)
- 15 Psychological Limitation: Amoral (Common, Strong)
- 10 Reputation: flamboyant, deranged criminal with a literary theme, 11-
- 15 Social Limitation: Public Identity (Penelope Bookman) (Frequently, Major)
- 67 Experience Points

Total Disadvantage Points: 267

Background/History: “Ms. Bookman!”

Penelope Bookman jumped, startled out of Heathcliff’s arms by her boss’s voice. “Yes, sir?” she squeaked, as she dropped the copy of *Wuthering Heights* she was reading.

“How many times have I told you not to read on the job? Look at all those students waiting to check out books! You’re here to help *them* read, not do your own reading. Get out there and do your job!”

“Yes, sir!” Penelope said smartly, wishing Mr.

Fisher would drop dead. After she helped everyone who was waiting at the counter, she went back into the office and picked her book up off the floor. Then she snuck over to the back corner of the office, where she could sit and read without being seen by her boss. She sat right next to the radiator, too, so she’d stay nice and warm. Almost as warm as if she were sitting in that Spanish sunshine Hemingway wrote about in *The Sun Also Rises...*

And that was how Penny Bookman spent most of the rest of the winter, hiding from Fisher in the back of the office near the radiator... the one near the ventilating system... which ran through the Physics Department next door to the library... where they were performing some unusual radiation experiments....

After a few months of sitting there, Penny slowly began to wonder why she always let Fisher push her around so much. After all, what did he know, the microcephalic buffoon? Why, he didn’t love the books in the library the way she did — in fact, he was just a bureaucrat, a university pencil-pusher! He didn’t care anything at all about literature and books and things like that. How come he was in charge, and not her?

She got right up from her chair and marched straight into his office. “Fisher!” she said, in the most commanding tone she could muster.

Jeremiah Fisher looked up from the paperwork he was doing. “Ms. Bookman, what do you want?” he asked indignantly. “How dare you take that tone with me?”

“Listen, Fisher, you pusillanimous ignoramus, there’s a lot more where that come from, and you’ve had it coming for a long time. You don’t know anything about running this library. I bet you don’t even know who wrote *Crime and Punishment!*”

“That does it, Ms. Bookman. I’ve had more than enough of your goofing off and your smirking, and now your insubordination. You’re fired! Get out of here!”

That was all Penny could stand. How dare this stupid bag of wind fire *her*? With a shrill scream of rage she picked up the telephone on Fisher’s desk and threw it at him as hard as she could. Stunned, he tried to back away from his desk and stand up, but his chair snagged on the carpet and tipped over so he landed flat on his back. Penny kept grabbing anything she could — paperweights, pens, anything except one of her precious books — and throwing it at him. A minute later, when she calmed down



SUGGESTED EQUIPMENT

Weapon	OCV	RMod	Dam	STUN	Shots	STR Min	Notes
Glock 17L	+2	+2	1d6+2	1d6	19	9	AP

Armor

Armored costume (see character sheet)

Gear: Varies, depending on the focus of her current crime spree — she often has weapons or gadgets derived from a particular literary subject or theme

Clothing: See *Appearance*.

because there was nothing left to throw, Fisher lay dazed on the floor, surrounded by office bric-a-brac and scattered papers. Penelope Bookman smiled wickedly, spit on her former boss, and walked out of the library.

That was the last time anyone ever saw Penelope Bookman. The next time she showed up at work, she was wearing a men's pinstripe suit and calling herself "Penny Dreadful." Many of her former co-workers barely recognized their once-mousy colleague in the flamboyant, vicious, vivacious Penny. Flanking her were a dozen tough-looking punks. She fired the pistol she was carrying into the ceiling and told everyone to lie flat on the ground. When Fisher tried to stop her, she pulled a metal wand out of her sleeve. When she touched him with it, he fell to the ground like a pole-axed steer. A burst of bullets from her pistol reduced him to a bloody smear on the library floor. After that, everybody remained face down on the ground like they were told while Penny's men took most of the books from the fiction section of the library, including every single book in the rare book room.

Since then, Penny Dreadful has made a name for herself stealing rare works of literature, kidnapping authors and forcing them to write stories for her, and raiding libraries to "relieve" them of the books she knows they couldn't possibly appreciate as much as she does. Costumed crimefighters have clashed with her several times, but she has so far outwitted them and escaped every time. Whether her lucky streak will continue remains to be seen.

Personality/Motivation: Penelope Bookman's formerly meek and unassertive personality was warped by months of exposure to radiation that leaked out of the Physics Department and into the ventilation system she sat next to. The radiation has affected her mind, stimulating the aggressiveness centers in her brain and turning her from a gentle librarian into an amoral criminal. Although Penny is not a "casual killer," she has no moral sense left — after all, plenty of great literary figures were violent people! — and has no compunctions about stealing... or shooting people who bother her. Her lack of morality and sympathy has made her incredibly short-tempered and spiteful; anyone who frustrates her, insults her, or annoys her becomes a target of her wrath, starting with vicious taunts and ending with outright attacks.

Penny Dreadful's love of literature motivates her to steal. She believes no one loves (or knows as much about) literature and books as she does, so she has every right to "liberate" books from the dullards who currently own them so she can keep

them safe in her own library. Her goal is to have the greatest library in the history of the world, full of rare and important volumes. On rare occasions she "branches out" to related arts (such as stealing original sheet music).

Penny can't resist showing off her knowledge of literature during her crimes. She constantly quotes different writers, and sometimes acts out scenes from Shakespeare or other playwrights while her gang grabs the books she wants. Her favorite authors are Jane Austen, Shakespeare, the various Brontë sisters, Yeats, Tony Morrison, Dickens, Tennyson, and Joyce, not necessarily in that order. Penny Dreadful is an intellectual snob to the core, disdainful of those who know less than she does. She reserves particular scorn for men, whom she feels have looked down on her and treated her badly all her life.

Quote: "'To be, or not to be — that is the question.' Now, my good man, open that safe immediately, or the answer in your case will definitely be the latter."

Powers/Tactics: Penny Dreadful would be the first to acknowledge that she's no combatant — she is a (relative) weakling and also something of a coward, and she knows it. That's why she's always careful to surround herself with a gang of big, strong thugs to do her dirty work for her. Sometimes she dresses them in distinctive garb, but she always gives them literary codenames (names of authors, or of characters from a particular book). She remains on the sidelines shouting orders, only getting involved in the fray if someone specifically attacks her, or if an opportunity for an easy shot to an enemy's back presents itself.

Penny carries two main weapons. The first is a Taser Wand — a slim metal stick able to deliver electrical shocks of varying intensity when touched to a target. The underworld armorer Daedalus made it for her, and she usually carries it hidden up her left sleeve. The other is a Glock 17L that's been heavily modified (barrel coating, fine tuning, improved range, weight reduction) that she typically loads with spent uranium rounds (also manufactured for her by Daedalus, who seems to have a sort of soft spot for her for reasons unknown).

Campaign Use: Penny Dreadful's crimes all revolve around some literary object or theme. For example, she steals rare books, kidnaps authors and forces them to write love sonnets to her, and stages elaborate crime sprees based upon a favorite book (such as Lewis Carroll's *Alice In Wonderland*). If appropriate, she may outfit herself with some sort of literature-based weapon or gadget, whether it's

something as simple as a sword (used for fencing while quoting Hamlet) or as elaborate as a “book” that fires razor-sharp “pages.” If she gets captures a hero, her sense of “drama” means she’s likely to put him in a “literary deathtrap,” such as a tank of water with a shark painted white (in imitation of Moby Dick).

To make Penny tougher, beef up her Characteristics a bit and give her more standard gadgets (possibly including some special vehicles). To weaken her, get rid of her Taser Wand.

Penny doesn’t usually Hunt heroes; she’s focused on literature, not revenge. But she might take it into her head to dispose of a PC who’s frequently frustrated her (particularly if he’s activated her Enraged several times in the process), or a PC who accidentally or deliberately destroys or dismantles her library. (She has a hard time finding good places for use as secret headquarters, since she has to cart around a *lot* of rare books and preserve them from harmful environmental conditions and other threats; this sometimes makes it easy to track her down.) But woe to a PC upon whom she does fixate; she’ll conflate the relationship into a grand, dramatic rivalry that can only end in death (or, perhaps worse, love...).

Penny Dreadful is wanted for one count of murder (of Jeremiah Fisher), seven counts of attempted murder, numerous acts of assault, and approximately two dozen counts of burglary, robbery, and related property crimes.

Appearance: Penny Dreadful is an attractive young woman who stands 5’8” tall, with strawberry blonde hair and blue eyes. Her most common “costume” is a pinstripe men’s suit (with a rose in the buttonhole) and a dark fedora — since she thinks of herself as a “hardened criminal,” she figures she ought to look like a gangster-movie crook. At other times, she dresses to fit a particular crime. For example, during an Alice In Wonderland-based crime spree, she might wear a costume patterned after the Queen of Hearts or Alice (as illustrated by Tenniel, you dolt, not those stupid Disney movies!); when stealing a collection of James Bond novels autographed by Ian Fleming, she might dress like one of Bond’s femme fatales.

RAPTOR

Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 [4]
20	DEX	30	13-	OCV: 7/DCV: 7
18	CON	16	13-	
13	BODY	6	12-	
15	INT	5	12-	PER Roll 13-
12	EGO	4	11-	ECV: 4
15	PRE	5	12-	PRE Attack: 3d6
14	COM	2	12-	
8	PD	4		Total: 11 PD (3 rPD)
6	ED	3		Total: 6 PD (3 rED)
5	SPD	30		Phases: 3, 5, 8, 10, 12
8	REC	0		
40	END	2		
40	STUN	8		Total Characteristics Cost: 125
Movement:				Running: 8”/16”
				Gliding: 10”/20”
				Swinging: 12”/24”
Cost	Powers			END
7	<i>Talons:</i> HKA ½d6 (1d6+1 with STR); OIF (-½)			1
15	<i>Cable-Claw:</i> Multipower, 30-point reserve, all OAF (-1)			
1u	1) <i>Taser Claw:</i> Energy Blast 2d6, NND (defense is insulated rED covering entire body; +1), Continuous (+1); OAF (-1), Lockout (-½), Limited Range (12”, -¼), 16 Charges (-0)			[16]
1u	2) <i>Swingline:</i> Swinging 12”; OAF (-1)			1
1u	3) <i>Grapple Claw:</i> Telekinesis (10 STR); OAF (-1), Affects Whole Object (-¼), Only To Pull Objects Towards User (-½)			1
7	<i>Good Right Hook:</i> HA +2d6; Hand-To-Hand Attack (-½)			1
4	<i>Quick On His Feet:</i> Running +2” (7” total)			1
5	<i>Glider Cape:</i> Gliding 10”; OAF (-1)			0
Perks				
2	Contact: environmental organization, 11-			
25	Followers: four birds of prey (use the statistics for a Eagle/Hawk, <i>HERO System Bestiary</i> , page 136)			
10	Money: Wealthy			
Skills				
3	+1 with Cable-Claw			
3	Acrobatics 13-			
8	Animal Handler (Raptors) 15-			
3	Breakfall 13-			
3	Climbing 13-			
3	Demolitions 12-			
3	High Society 12-			
2	KS: Environmentalism 11-			
2	KS: Ecoterrorism 11-			
3	Oratory 12-			
2	PS: Ecoterrorist 11-			
3	PS: Falconry 12-			
2	SS: Biology 11-			
3	SS: Ecology 12-			
2	SS: Ornithology 11-			
3	Stealth 13-			
2	Survival (Temperate/Subtropical) 11-			
3	Tracking 12-			

2 WF: Small Arms

Resource Points

0 Equipment Points: 60
 0 Vehicle/Base Points: 10
 0 Follower/Contact Points: 5
 0 Miscellaneous Points: 0

Total Powers & Skill Cost: 133

Total Cost: 258

100+ Disadvantages

20 Hunted: FBI 8- (Mo Pow, NCI, Capture)
 20 Hunted: HCPD 8- (Mo Pow, NCI, Capture)
 20 Psychological Limitation: Radical Environmentalist (Common, Total)
 10 Psychological Limitation: Code Versus Killing (Common, Moderate)
 10 Reputation: costumed ecoterrorist, 8-
 15 Social Limitation: Secret Identity (Arthur Hawke, dilettante) (Frequently, Major)
 63 Experience Points

Total Disadvantage Points: 258

Background/History: Arthur Hawke is the son of Robert Hawke, founder and CEO of Hawke Pharmaceuticals, a major drug manufacturer. Arthur grew up rich and pampered, able to indulge any of his whims. His favorite hobbies involved the outdoors: rock-climbing, hiking, and especially falconry. He displayed an unusual empathy with birds of prey, and spent long hours out in the woods and fields accompanied only by a bird or two. He admired their strength, beauty, and speed, and marveled to watch them at work. Sometimes he wished he could soar up into the sky with them and view the Earth from their lofty perspective.

One day, shortly after Arthur graduated from college with a degree in biology, he was out with one of his falcons in one of his favorite hunting areas. As he climbed up over a steep hill, he was shocked when he looked out over the valley and saw a brand-new strip mining operation going on! Where a month ago there was a beautiful little vale, filled with birds and animals and trees, now there was nothing but an ugly earth-colored scar where large machines were tearing up the ground, looking for coal. Looking closely at the machines, Arthur discovered that they belonged to Lockley International, a company in which his family had invested substantially.

Arthur was furious. He'd read about the environmentalism movement before, and had supported it in a vague, rich white liberal kind of way, but now man's exploitation of the environment was really brought home to him. He rushed home and sold all of the shares of Lockley International he personally owned, and began investigating the other companies in his portfolio for "environmental crimes." He found out that a lot of them were guilty of raping the environment, so he liquidated his shares of them as well and invested the proceeds in "pure" investments. He presented his findings to his father and urged him to change the entire family's portfolio to invest only in environmentally responsible firms. His father, annoyed by this outburst of "foolish youthful sentiment," refused. An infuriated Arthur took his belongings and stormed out of the house, never to return.

Backed by his own investments, Arthur threw himself into the study of environmentalism. The more he learned, the more radical his views became. He realized mankind was quickly destroying the Earth, and that something had to be done to save it. He soon joined various radical environmentalist groups and entered the shadowy world of ecoterrorism.

After taking part in a few violent protests, bombings, and similar events, Arthur realized the radical environmentalism movement was lacking something — a spokesman, someone glamorous enough to bring positive attention to the movement and its goals. For too long he and his comrades had been regarded as nothing more than a bunch of long-haired, tree-hugging, rabble-rousers. It was time to change that image — and he was the one to do it.

Inspired by his love of birds of prey, Arthur commissioned the underworld armorer Daedalus to design him a glider cape and costume for the costumed identity of *Raptor*, savior of the environment. Daedalus also built him a set of gauntlets with claws that popped out of the back of his hand, and a "Cable-Claw" (a pistol-like device that fired a cable with a claw on the end which could act like a taser or a grappling hook). Ever since then, Arthur, in the guise of Raptor, has worked to halt man's destruction of the environment and to show the world that it's time to put Earth first, and corporate greed and material comfort second.

Personality/Motivation: Raptor is a radical environmentalist who's willing to engage in criminal activities to "save the Earth." He has a deep and abiding hatred of corporations who exploit the environment, and a distrust of big business and government in general. He sees them, and indeed just about everyone, as either for or against his cause... and since they are not helping or supporting him, they must be against him. This extremist attitude has made him a rather lonely and embittered soul.

Raptor's respect for life extends to human life... mostly. Unlike some of his ecoterrorist comrades, he refuses to involve himself in activities that might endanger people (in fact, he's stopped other ecoterrorists from engaging in such activities). He believes, and rightly so, that activities beyond the level of vandalism and consciousness-raising only hurt the movement by showing its members for the dangerous fanatics they are. Only in the most extreme cases would he even be tempted to take permanent measures to dispose of some exploiter of the environment.

In many ways, Raptor is a rather immature person. Used to getting what he wants, he's likely to sulk or do something drastic if thwarted — witness his behavior when his father didn't accede to his request to change the family's investments. Although he's become a gifted speaker, his speeches sometimes seem a little petulant and whiny. He has a difficult time understanding why others can't see what's happening to the Earth the way he can, and is likely to become violent if someone refutes or denies his arguments more than a couple of times.

RAPTOR PLOT SEEDS

The Missing Link and Raptor team up and begin attacking corporations threatening the environment. Can the PCs defeat this powerful combo?

Red-Eyes kidnaps Arthur Hawke, planning to hold the wealthy young man hostage until his ransom demand is paid — but Hawke has a better idea. He offers Red-Eyes twice the ransom to attack some eco-unfriendly corporations. But when Red-Eyes starts killing people, will Raptor come out to stop it? And will the PCs let the known criminal escape if he does?

Raptor comes to the PCs for help. The police now want him for murder, claiming that he was part of an ecoterrorist attack on a cosmetics testing laboratory that left two scientists dead. He insists he's innocent, but he needs the PCs' assistance to prove it.



Quote: “We’ve got to work together to save the Earth from these corporate vultures. Can’t you see that?”

Powers/Tactics: Raptor has received a moderate level of combat training (but has not studied a formal martial art sufficiently to purchase maneuvers — his skill is reflected in his HA). If he has to fight, he prefers to fight hand-to-hand, and tries to use his Glider Cape to maneuver so that he gains an advantage on his enemy (for this reason, he tries to stage fights in open areas). He would never use his Claws against a living target; they’re reserved for cutting through doors, chains, and the like. If he has to fight at range, he uses his Cable-Claw, and/or his trained birds.

Raptor has trained four of his birds of prey to fight with him. They distract his opponents, pick up dropped Foci, and so forth. Some of their favorite maneuvers include: one bird claws at an opponent’s eyes while another steals a Focus from the distracted target; Move Bys in which they claw at opponents (and/or at their costumes — Raptor has taught them how to tear up other characters’ glider capes); screeching loudly in an enemy’s ears to deafen him while a human sneaks up behind him; and carrying tear gas bombs (supplied by Raptor or one of his allies) that they drop on opponents (they fly away before the gas can affect them). The birds respond to simple commands in English.

Campaign Use: Possible crimes for Raptor include any sort of vandalism or other crimes against corporations which abuse the environment, up to and including attacking their corporate headquarters and holding hostages to attract media attention to his cause. He may also commit more mundane crimes, such as bank robberies, to fund ecoterrorist activities. In either event, his birds of prey usually assist him with his crimes. Other possible crimes include “liberating” raptors from the zoo; murdering hunters who kill birds of prey (his Code Versus Killing doesn’t extend that far); and so forth.

To make Raptor tougher, give him Martial Arts, some Combat Skill Levels, and/or some more themed gadgets (talon throwing blades, for example). To weaken him, remove his Talons.

Raptor would only Hunt a hero whom he regarded as an environmental criminal. First he’ll confront the hero and try to change his mind through persuasion and logic; when that doesn’t work, he’ll get frustrated and use force to change the hero’s mind.

The police want Raptor for various crimes related to his ecoterrorist activities: breaking and entering; vandalism; theft; assault. They’re unaware that he’s really Arthur Hawke; the revelation of that fact would scandalize his prominent family.

Appearance: Raptor’s costume is grey and brown: his glider cape, which reaches to his waist and attaches at his belt, is brown and designed with a “feathered” motif; the headpiece attached to it, which leaves most of his face open, is also brown (the top and bottom of the headpiece terminate in small points, creating a sort of “bird’s beak” look). The headpiece/cape attaches to the bottoms of his arms, and the “wings” extend slightly beyond his hands; the entire piece comes to a point on his mid-chest. His belt and gloves are brown, and his boots yellow (like an eagle’s claws). The rest of the suit is grey with thin, black pointed ovals to simulate a “feather” pattern. He carries his Cable-Claw in a holster on his left hip.

RED-EYES				
Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6[4]
12	DEX	6	11-	OCV: 4/DCV: 4
20	CON	20	13-	
15	BODY	10	12-	
10	INT	0	11-	PER Roll 11-
15	EGO	10	12-	ECV: 5
20	PRE	10	13-	PRE Attack: 4d6
10	COM	0	11-	
8	PD	4		Total: 11 PD (3 rPD)
8	ED	4		Total: 11 ED (3 rED)
4	SPD	18		Phases: 3, 6, 9, 12
10	REC	4		
50	END	5		
50	STUN	15		Total Characteristics Cost: 116

Movement: Running: 6"/12"

Cost	Powers	END
	<i>Martial Arts: Boxing</i>	
	Maneuver	OCV DCV Notes
4	Block	+2 +2 Block, Abort
3	Clinch	-1 -1 Grab Two
		Limbs, 40 STR
4	Cross	+0 +2 8d6 Strike
5	Hook	-2 +1 10d6 Strike
8	+2 Damage Classes (already added in)	
15	<i>Can Take A Punch:</i> Physical Damage Reduction, Resistant, 50%; Requires A CON Roll (-¾), Character Must Be Aware Of Attack (-¼)	
33	<i>A Love For Violence:</i> Aid STR and CON 2d6, two Characteristics simultaneously (+½), Trigger (when he does BODY with his fists, activation takes no time, Trigger immediately automatically resets; +1); Self Only (-½)	0
4	<i>Good Eyes:</i> +2 with Sight Group PER Rolls	0
5	<i>Good Eyes:</i> Nightvision	0

Talents

6	Combat Luck (3 PD/3 ED)
6	Lightning Reflexes: +4 DEX to go first with All Actions

Skills

12	+4 with Boxing
10	+2 DCV
3	Acrobatics 11-
5	Breakfall 12-
3	Climbing 11-
5	Combat Driving 12-
3	Criminology 11-
5	Deduction 12-
5	Interrogation 14-
2	CK: Hudson City 11-
5	KS: Hudson City Underworld 14-
3	Lockpicking 11-
2	PS: Accountant 11-
2	SS: Accounting 11-
3	Security Systems 11-
3	Shadowing 11-
3	Stealth 11-
5	Streetwise 14-
4	WF: Common Melee Weapons, Small Arms

Resource Points	
0	Equipment Points: 60
0	Vehicle/Base Points: 10
15	Follower/Contact Points: 35
0	Miscellaneous Points: 0

Total Powers & Skills Cost: 191
Total Cost: 307

100+ Disadvantages	
5	Dependence: must take Tranquillum once per day or suffer Weakness (Difficult To Obtain, Addiction)
10	Distinctive Features: Red Eyes (Easily Concealed; Causes Major Reaction [fear])
25	Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
15	Psychological Limitation: Addicted To Violence, Particularly HTH Violence (Common, Strong)
15	Psychological Limitation: Casual Killer (Common, Strong)
15	Reputation: criminal psychopath, 11-
15	Social Limitation: Public Identity (Tony Kick) (Frequently, Major)
107	Experience Points

Total Disadvantage Points: 307

Background/History: “Doc, I understand the ulcers, the anxiety attacks, the high blood pressure... I get all that. And I understand the sleepless nights and the waking nightmares too. I know it’s like you told me: unresolved issues and suppressed negative emotions. I mean, I get all that. But, Doc, I don’t get why my eyes turned red — that’s not natural. That’s not in any medical book I’ve ever seen. I mean my eyes are red, blood red — you can’t even see the pupils anymore — and reds eyes aren’t natural.”

The psychologist assured Tony it was just an “advanced case of bloodshot eyes” but Tony wasn’t believing it — his eyes were two burning scarlet orbs staring out from sunken sockets in his drawn face. His doctor wrote him a new prescription for a brand-new drug called Tranquillum that was sure to alleviate his anxiety-related disorders. Tony wasn’t believing that either, but he took the prescription anyway and had it filled.

Tony was wrong. The new drug did help him, just not in the way the doctor thought it would. Taking the drug was like having a veil lifted from his eyes. All of sudden he knew exactly what he had to do. That night took a ride in his car. He went into Hudson City from his home in the suburbs and found himself in Freetown. While stopped at a stop sign, he studied the gang members passing a bottle in brown paper bag out in front of corner liquor store. They were eyeballing his new sports car and whispering among themselves. Tony parked the car, got out, and threw the keys on the hood. And he waited.

Finally the gang members took his dare, and Tony beat them to a bloody pulp, laughing all the while, his red eyes seeming to glow even brighter than the neon signs that lined the street. An inhuman rage filled him with strength that was more than human... but the rage also made him euphoric.

RED-EYES PLOT SEEDS

Red-Eyes wants the whole world to feel the same joy in violence that he does. He kidnaps a scientist and forces him to discover why Tranquillum has a strange effect on him. Then he plans to synthesize a drug that will cause the same effect in others and drop it in the water supply....

The last time Red-Eyes went to court, the court found him guilty and sentenced him to Stewartsburg Penitentiary — not Toddberry Asylum. It might have been the biggest mistake in correctional history. Now the Stew is boiling over in a deadly riot, with Red-Eyes at the center of it all. Can the PCs put down the riot in time to save the guards?

Red-Eyes has taken over Freetown, declaring himself king despite the fact that he’s white. To the infuriation of Shango, Strad, and Buckshot, he’s united the Nubians, Warriors, and unallied gangs (and stolen quite a few sets from their own ranks) and had them construct barricades at the borders of the neighborhood. Can the PCs get inside the most dangerous neighborhood in Hudson City and take Red-Eyes down... perhaps with some help from Freetown’s notorious crimelords?



Tony was happy for the first time in months, maybe even years. After dealing with the street gang, Tony mugged two people just for the sheer pleasure of it — he was so happy, he even forgot to take their wallets. Then he went home and slept like a baby.

The next day he quit his job at the accounting firm and started his new life as Red-Eyes.

Personality/Motivation: In 9,900 test subjects, Tranquillum reduced the effects of stress and anxiety-related illnesses and disorders. In the other hundred, it caused diarrhea and vomiting. In Tony Kick, however, it reduced his inhibitions and gave him a taste for inflicting pain.

Red-Eyes is violence personified. He gets not just an emotional jolt from violence, but a physical one, too. It's a bodily need, and he has difficulty walking away from an opportunity to cause violence. Red-Eyes is a villain because it's a violent profession — not for the wealth, not because of some twisted rivalry with costumed crimefighters, but because it gives him plenty of opportunities to inflict harm and cause pain. He often lets his love for violence get in the way of his crimes — he lingers at his crime scenes to beat someone he thinks disrespected him (or whom he just didn't like the looks of). If he were to get his bloodthirsty nature under control, he'd be a far more lethal foe.

In addition to his addiction to violence, Red-Eyes is also addicted to Tranquillum, a prescription drug (he just steals from pharmacies when he needs more). If he goes a day without taking a pill, he becomes irritable. After that first day, he begins slowly but surely changing back into meek and passive Tony Kick, accountant and career man.

Red-Eyes has several nervous habits, all of which relate to violence. When he's bored and itching for a fight, he slowly cracks his knuckles, clenches and unclenches his hands, slams one fist against his palm, or massages his swollen knuckles. Despite his penchant for violence, Red-Eyes is no dummy — the crimes he commits are well-planned and well-executed.

Quote: "There's the do-gooder... 'bout time. I've been itchin' for a fight all day."

Powers/Tactics: Red-Eyes thrives on violence. Watching the blood fly when he beats someone with his fists gets his blood pumping and adrenaline flowing. Every time he causes BODY with a punch, roll the dice for his Aid and increase his STR and CON, and continue doing so until he reaches his maximum of STR 32 and CON 26. Red-Eyes usually carries a pistol, but far prefers to use his fists — even if it's a poor idea, he usually throws down his gun and enters hand-to-hand combat (if necessary, he has to succeed with an EGO Roll to use the gun).

Campaign Use: Red-Eyes plans his crimes for maximum violence. He doesn't open a door when he can batter it off his hinges. He doesn't try to learn the combination to a safe when he can blow it up. He doesn't shoot out the tires of a car when he can cause the car to explode. And he doesn't beat a person up when he can kill him.

When Red-Eyes goes on a crime spree, he doesn't sit around waiting to be caught. Instead, he leaves clues at a crime scene pointing to a future crime (using his *Criminology* Skill to make the clue seems accidental). The future crime is really a trap where he plans to kill whoever is chasing him. The goons Red-Eyes employs are just as brutal and bloodthirsty as he is; they wear regular clothes, plus sunglasses with red lenses.

Relative to many other villains in *Dark Champions: The Animated Series*, Red-Eyes is brutal and murderous. Keep this in mind before unleashing him on unsuspecting PCs — make sure the heroes realize the villain they're up against is not some loon obsessed with crossword puzzles or a large misunderstood man with a lot of body hair, but a casual killer who's unhinged because of a unique interaction between his body's metabolism and the drug Tranquillum.

As a Hunter Red-Eyes, unsurprisingly, is deadly. He only Hunts to kill, and will Hunt a person for any one of numerous reasons including a past defeat, an insult, the belief the target can give him a good fight, or simply not liking how someone looks.

To make Red-Eyes more powerful, give him Find Weakness with Boxing — this almost guarantees he causes BODY damage to a person he hits. To make him less powerful, reduce his Aid to 1d6 and remove his Physical Damage Reduction.

Red-Eyes has a lengthy record for aggravated murder, manslaughter, assault and battery, robbery, and a host of lesser crimes. He's been judged insane on numerous occasions, so he spends his prison time at Toddberry Asylum.

Appearance: Red-Eyes is a heavily-muscled white man who stands 6'2". He shaves his head and his features are stark — his face is almost like a skull, with a sharp nose, sunken cheeks, and thin pink lips. He usually goes shirtless and wears black jeans and a black leather jacket. His eyes are blood red and seem to glisten wetly in the light; the pupils are only barely visible. He wears sunglasses to hide his eyes, but always pulls the glasses off when he gets into a fight.

THREE OF A KIND				
Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
18	DEX	24	13-	OCV: 6/DCV: 6
15	CON	10	12-	
12	BODY	4	12-	
15	INT	5	12-	PER Roll 12-
15	EGO	10	12-	ECV: 5
15	PRE	5	12-	PRE Attack: 3d6
10	COM	0	11-	
6	PD	3		Total: 9 PD (3 rPD)
6	ED	3		Total: 9 ED (3 rED)
3	SPD	2		Phases: 4, 8, 12
6	REC	0		
30	END	0		
30	STUN	2		Total Characteristics Cost: 73
Movement: Running: 6"/12"				
Cost Powers END				
40	<i>Share The Pain:</i> Multipower, 40-point reserve			
3u	1) <i>With All Three Standing:</i> Physical and Energy Damage Reduction, 50%; When <i>Three Of Three Of A Kind Are Conscious And In Same Location</i> (-½) 0			
2u	2) <i>With Only Two Standing:</i> Physical and Energy Damage Reduction, 25%; When <i>Two Of Three Of A Kind Are Conscious And In Same Location</i> (-¼) 0			
15	<i>Psychic Bond:</i> Mind Link (any three minds belonging to Three Of A Kind, three at a time), Psychic Bond; Only With Others Who Have Mind Link (-1) 0			
12	<i>Unimpressed:</i> +25 PRE; Only To Resist Presence Attacks (-1) 0			
Talents				
6	Combat Luck (3 PD/3 ED)			
18	Danger Sense (self only, out of combat, sense) 12-, Only When <i>Two Of Three Of A Kind Are Conscious And At Location</i> (-¼) +4 with Danger Sense; Only When <i>Three Of Three Of A Kind Are Conscious And At Location</i> (-½)			
3				
Skills				
16	+2 with All Combat			
13	+2 with All Combat (+4 total); Only When <i>Two Of Three Of A Kind Are Conscious And At Location</i> (-¼)			
11	+2 with All Combat (+6 total); Only When <i>Three Of Three Of A Kind Are Conscious And At Location</i> (-½)			
3	Combat Driving 13-			
3	Interrogation 12-			
3	Security Systems 12-			
3	Tactics 12-			
11	Teamwork 16-			
4	WF: Common Melee Weapons, Small Arms			
Resource Points				
0	Equipment Points: 60			
0	Vehicle/Base Points: 10			
0	Follower/Contact Points: 5			
0	Miscellaneous Points: 0			

THREE OF A KIND PLOT SEEDS

On the third day of March, Three Of A Kind deliver a message to the city that three bombs at three separate locations will detonate unless the city pays them three million dollars. Will the PCs be able to figure out the bombs are in buildings on 3rd Avenue, placed on the third floor of the buildings at the addresses 333, 336, and 339?

Three Of A Kind starts kidnapping men and women who just turned thirty-three. Will the PCs figure out that the other connection is that the people's phone numbers add up to three and their listing is on every third page of the phone book?

Three Of A Kind kidnap a chemist who specializes in women's fertility medicine. They force him to create a new drug that guarantees a woman will give birth to triplets. Can the PCs track them to their lair before they drop the drug in the city's water supply?

Total Powers & Skills Cost: 166**Total Cost: 239****100+ Disadvantages**

- 10 Distinctive Feature: Three People Talking As One (Concealable With Effort; Noticed And Recognizable)
- 15 Enraged: Enraged when separated from siblings (Uncommon), go 11-, recover 11-
- 25 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 25 Psychological Limitation: Amoral (Very Common, Total)
- 15 Social Limitation: Public Identity (Samuel, Sally, and Steven Tressini) (Frequently, Major)
- 49 Experience Points

Total Disadvantage Points: 239

Background/History: For the first few years, only the mother of the triplets thought her three children, two boys and a girl, were strange. She swore they would start to cry, all three of them, at the same exact moment — not one child starting to cry and the rest picking up the chorus, but the three babies opening their mouths at the same moment and beginning to wail at the same moment. But no one listened to her — mothers have strange thoughts and weird feelings about their children all the time. To make matters worse, the mother was single; her boyfriend ran out on her just after the doctor told her she was pregnant. Everyone figured it was just the stress of being a single mom without enough money, especially for triplets. No one listened, that is, until the children began to speak.

The three children spoke one right after the other, one child beginning the sentence, the next continuing, and the last finishing it. Every time they said something, they spoke like that. Speech therapists and child psychologists were baffled. The mother was creeped out by her own children, and shortly after the children learned to talk, she abandoned them.

Inseparable, the three children grew up in an orphanage. For obvious reasons, no one would adopt them. They never interacted with the other children, except to get into fights. They seemed to live in their own world, rarely speaking but always giving each other meaningful looks. The other children soon learned not to make fun of them or even intrude on the three children's private world — the three would quietly and systematically, seeming not to feel any emotion at all, beat the intruding child to a pulp. The head of the orphanage eventually gave the three children their own room, and there

they remained until they turned eighteen.

Once out of the orphanage, they went on a three-day crime spree. They robbed three liquor stores on the first day, three restaurants on the second, and three convenience stores on the third. The papers dubbed them Three Of A Kind. Their crime spree ended in a police chase through downtown Hudson City, but they escaped. Their current whereabouts are unknown, but it's been three months since Three Of A Kind were last seen....

Personality/Motivation: Cold and emotionless, Three Of A Kind seem barely human — and that's about the truth of it. They never smile, laugh, frown, or yell — they speak monotonously and methodically, each sibling picking up a sentence where the last left off. They live in their own world, where only they three deserve humane treatment. Everyone else is just a thing. Their motivation for committing crimes is obscure, but in a nutshell they don't feel society's laws are worthy of their respect, and it's easier to steal what they want than work for it. The three only refer to themselves as One (male), Two (female), and Three (male), and usually refer to themselves simply as “we” rather than as individuals. If one is separated from the others, he or she flies into a berserk rage, and the other two try ceaselessly to rescue their kidnapped sibling.

Quote: “Every third person step forward...” “...and take out your wallets...” “...and give us every bill in your wallet with a 3 in the serial number.”

Powers/Tactics: The character sheet above represents one member of Three Of A Kind, and there are three in total (each with identical character sheets). Three Of A Kind's abilities stem from the Psychic Bond they share. The Psychic Bond is less like telepathy than it is like the three of them sharing a single nervous system. The more of them that are active in a combat, the tougher and better they are:

- When all three are present and active, each has Resistant Physical and Energy Damage Reduction 50%, +6 with All Combat, and Danger Sense 16-.
- When only two are present and active, each has 25% Physical and Energy Damage Reduction, +4 with All Combat, and Danger Sense 12-.
- When only one is present and active, he or she loses the Damage Reduction and Danger Sense altogether, but still has +2 with All Combat.

The Damage Reduction represents their ability to share the pain among three people and thereby defuse it; the other two abilities represent their

SUGGESTED EQUIPMENT

Weapon	OCV	RMod	Dam	STUN	Shots	STR Min	Notes
Glock 17L	+1	+1	1d6+2	1d6-1	19	9	
Tactical Baton	0	—	3d6 N	—	—	8	

Armor

Ballistic cloth suit (DEF 4, Activation Roll 15-)

Gear: Three Of A Kind rarely carries other gear.

Clothing: See *Appearance*.



superior perception of the field of battle, because three sets of two eyes are better than only two.

When faced with a single foe in combat, Three Of A Kind always try to Coordinate their Attacks. However many foes they face, they *always* work in perfect unison — and in perfect silence, never vocalizing their intent. For weapons they use mundane equipment, usually a semi-automatic pistol and a tactical baton (see *Suggested Equipment*). Three Of A Kind have absolutely no regard for human life, and though they aren't casual killers, they don't shoot to maim or otherwise attempt not to kill people if need be.

Campaign Use: Three Of A Kind's crimes always involve threes. They might rob three different banks in three hours; kidnap three lawyers, each of whom lists his practice in the phone book with all three of his names (i.e., John Robert Smith, Esq.) and demand a 33,333 dollar ransom; or rob three stores on 3rd Avenue. They stay at three-star hotels, eat at three-star restaurants, and drive Chrysler 300s or cars with 300 horse-

power. Three Of A Kind don't employ goons. Other villains might hire them to commit crimes, but whatever the crime, the number three needs to figure prominently.

To make Three Of A Kind more of a threat, give them Martial Arts and Combat Skill Levels with the Martial Arts. To make them less of one, reduce their Primary Characteristics, especially DEX.

Three Of A Kind don't hunt Heroes. They don't care about anyone else that much. But the one or two surviving would definitely make an exception for a vigilante or cop who killed the rest of his/their sibling(s) — that person he/they would Hunt until he/they killed him, or died.

Appearance: The two men and one woman in Three Of A Kind are each 5'10" with a similar muscular build. The men wear their black hair short and slicked back; the woman wears her black hair in a bob with the bangs cut straight across just above her eyes. They frequently wear black sunglasses and black suits with scarlet ties. Stitched on each tie in gold thread is a number, one through three.

ADAPTING CHAMPIONS UNIVERSE VILLAINS TO HUDSON CITY KNIGHTS

This chapter contains plenty of villains to get your *Hudson City Knights* campaign going, but you may eventually want more. One quick and easy way to improve your rogues' gallery is to adapt appropriate villains from the Champions Universe to your DC:TAS game. Here are a few suggestions for using villains from *Conquerors, Killers, And Crooks*:

Anubis: Get rid of his mystic powers (or nearly all of them, anyway) and convert his Ankh-Staff into a technological weapon (similar to the Astrologer's), and Anubis makes a fine Egyptian-themed villain.

Blowtorch: While he's more ruthless than most *Knights* villains, Blowtorch's pyromania definitely fits together with other villains' insanities.

Black Harlequin: Ideal for DC:TAS just as he is (though more lighter-hearted campaigns may want to tone down his homicidal tendencies).

Fenris: Ideal for DC:TAS pretty much as-is, though you may want to replace his Regeneration and other powers with appropriate super-skills.

Foxbat: Ideal for DC:TAS just as he is.

Scorpia: Ideal for DC:TAS just as she is (though more lighter-hearted campaigns may want to tone down her homicidal tendencies — for example, maybe her lethal poisons become knockout drugs).

Utility: Ideal for DC:TAS just as he is, provided you don't let his gadgets verge too much into the super-technological.

Warpath: Works well as a DC:TAS villain if you tone down the power and outlandishness of some of her arrows a bit.



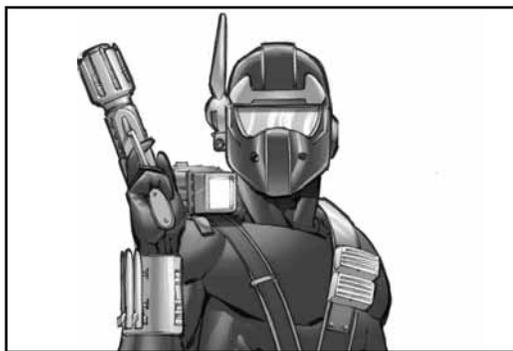
BLOWTORCH • CKC page 129



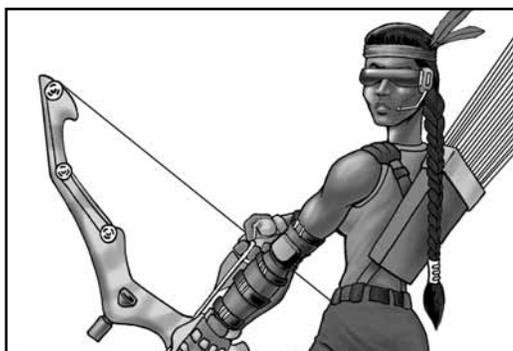
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UTILITY • CKC page 211



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chapter three:



STREET-LEVEL SUPERHEROES

HUDSON CITY POWERS

HUDSON CITY POWERS



SUPER-HUDSON CITY

If there's an unbreakable rule in roleplaying games, it's this: the GM should create the sort of campaign and setting he wants to run. If you'd rather ignore the advice in the main text and break Hudson City wide-open, with true superhumans, UNTIL, PRIMUS, VIPER, and more, go for it! If you prefer a take on the Hudson City Powers genre that's a bit less restricted, that's the sort of game you should run.

Hudson City Powers is a street-level superheroes-style DC:TAS game that takes place in a variant of the Hudson City setting. Unlike the ones in Chapter Two, the characters in this chapter *are not a part of the official Dark Champions universe*. They have superpowers and/or super-technology abilities that stretch realism to the breaking point, and which thus aren't appropriate for the "official" published setting. They can control people's minds with a violin, set things on fire with the power of their mind, track a scent across crowded city streets with their nose, and so on.

The adversaries in a Hudson City Powers campaign, such as the ones in this chapter, are street-level supervillains. They're *not* megalomaniacal supervillains who want to rule the world. They use their superpowers to commit crimes like robbery and kidnapping. Their powers are low-key, often a complement to their chosen criminal profession, and never overshadow the crimes they commit. In other words, the villains are defined by their illicit activities, not by the powers they possess.

USING HUDSON CITY

Though these characters are not a part of the official Dark Champions universe, the premise of a Hudson City Powers campaign is that a GM has decided to relax the restriction describe on page 6 of *Hudson City: The Urban Abyss* — namely that superhumans do come to Hudson City, and some even stay in the Pearl City to help the police attempt to clean up the streets. However, to maintain the "feel" of the subgenre, the superhumans who come to Hudson City are low-powered. These men and women can't move planets with the power of their mind — in many cases, they can't even fly for extended periods of time. Because of their limited abilities, they have an accordingly limited impact on the setting. Their deeds affect individuals; they don't change the whole fabric of society. They save lives, not cities. And despite their presence, crime still runs rampant in Hudson City.

Like their counterparts in a Hudson City Knights campaign, heroes here have strict Codes Versus Killing, and all the considerations about lethal vigilantes presented in Chapter Two apply here. Additionally, you should consider a few other things.

THE POLICE FORCE

Both Millennium City and Vibora Bay, as presented in their respective sourcebooks, have special squads dedicated to dealing with supervillains. These are called MARS (Metahuman Activities Response Squad), and the members of these squads carry super-technology that makes them the equal of superpowered crooks. If you want to add them to Hudson City, that's fine, but for the Hudson City Powers campaign as presented here, they're overkill. None of the villains have powers that make them immune to plain old bullets, and it's very easy to explain away the lack of a MARS unit. Hudson City is a gritty setting where the police force is already underfunded and understaffed. What the HCPD needs is more personnel — more officers to patrol the streets in cruisers, more detectives to investigate crimes — not existing personnel wearing high-tech gear. While the MARS officers in Millennium City and Vibora Bay may look very dashing with their high-tech body armor and high-tech rayguns, the Hudson City Police Department doesn't need Buck Rogers and Friends. It needs more real cops to fight real crimes. If a budget allocation were to come down the pipeline that allowed the department to afford MARS equipment, a wise police commissioner would use the money to hire more cops instead.

PRIMUS AND UNTIL

Both of these organizations are dedicated to preventing superhuman crime and bringing superhuman criminals to justice. Like with a MARS unit, offices for both of these are not necessary. Even in a Hudson City Powers game, Hudson City mainly suffers from street-level crime. Doctor Destroyer doesn't come the Pearl City — New York City is just up the road and makes a far more tempting target for world conquerors. Why waste his time with sordid Hudson City? Furthermore, the superhumans in Hudson City often work for organized crime, and it's not the individual criminal that's a threat, it's the organization behind the criminal. The FBI is better at cracking down on old-fashioned organized crime like the Mafia and yakuza than PRIMUS — it has more manpower (not only in the city, but across the country) and more experience. Chances are the FBI office in Hudson City has a PRIMUS advisor or two on staff just in case and for his knowledge of superhuman abilities, but that's the limit of PRIMUS's presence in the city.

CAMPAIGN TYPES

Here are some possible campaign frameworks you can use for a Hudson City Powers campaign. The campaign types described in Chapter Two work just as well for Hudson City Powers games as they do for Knights campaigns.

HCPD SUPERCRIMES DIVISION

In this campaign, the Hudson City Police Department decides it needs experts in superhuman crime. Rather than invest in expensive high-tech equipment, the powers-that-be chose to employ “human solutions for human problems.” The PCs are low-powered superhumans assigned to investigate and prevent crimes where the culprit likely possesses superpowers. They must work hand-in-hand with other departments (always good for dramatic tension!) to bring the culprit to justice, using their special abilities to neutralize the criminal’s powers.

First Day On The Beat: It’s the first day of the PCs’ job in the Supercrimes Division... and things have not gone well. The other cops don’t trust them, the press has been raking them over the coals, and it’s time for them to prove their worth. But when they get word that Charade’s in town and getting ready to hit a target, can they stop the master of disguise and prove their worth?

In The Cards: The heroes are being awarded a citation for bravery, but the criminal mastermind Card Shark, displeased with how effective they’ve been, decides the public spectacle is the perfect time for a public humiliation. He dispatches his men to prove how ineffective the PCs are by kidnapping an important city official right from the stage under their very noses.

Last Day On The Job: The commissioner has disbanded the Supercrimes Division — not enough crimes to warrant the budget allotment, he claims. Do the PCs go meekly back to their original postings, or do they don masks and become costumed crimefighters in earnest?

ALL INTERESTED PARTIES PLEASE APPLY TO...

An ad runs in all the Hudson City newspapers calling for brave men and women to stand up for their city and do something about the crime that rages out of control. A private party — maybe a wealthy individual who lost his child to random violence, maybe someone more mysterious — is looking for volunteers for “human enhancement” treatments. Those who successfully pass (survive?) the rigorous tests — the PCs, of course — receive superpowers they can use to fight crime. The patron also promises to fund the superteam. After a long and grueling process, the streets of Hudson City have a new group of protectors....

Cui Bono?: The private backer for the experiments has an ulterior motive — maybe his child has fallen into a life of crime and he wants that child back. Maybe he needs a bodyguard. Whatever it is, it wasn’t part of the original agreement. Will the PCs take this as a breach of good faith? Or will they help a person in need, even if his method for getting help was less than straightforward?

Eavesdropping: When the PCs discover the headquarters their mysterious benefactor provided them is bugged, do they immediately assume he has some ulterior motive? Or could this be a villain’s plot to turn them against their patron?

Temporary Gains: The powers the PCs receive are wearing off — they’re becoming normal people once more. The doctors warn that going through the process a second time could kill them. Will they continue to fight crime with nothing more than their guts and wits to rely on? Will they risk death to hold onto to their superhuman abilities? Or will they retire?



HEROES



CAPE AND COWL INVESTIGATIONS

Do you wonder if your spouse leads a double life? Do you suspect your husband dons a mask and costume to rob banks? Do you think a loved one has fallen under the sway of a criminal mastermind? Stop asking questions and start looking for answers.

(The scene changes to show two men standing in front of a blue background: a short hispanic man who's doing the talking, and a large white man who has his arms crossed over his thick chest. Both wear black domino masks.)

Cape and Cowl Investigations is here to help.

—*From a television ad that failed to bring in more business*

A prospective client can find Cape and Cowl Investigations in a shabby office on the third floor of a rundown brownstone in Eastwood. Stenciled on the frosted glass set in the door is the firm's name in black block letters above its logo, a domino mask. Beyond the door is a small reception area with a threadbare couch, a battered coffee table with six-month-old magazines scattered across it, and a desk. Sometimes there's a Hispanic girl sitting at the desk chomping on gum, twirling her black hair around a finger, and doing her homework. Sixteen years old with a smart mouth, Flora Mendez works there full-time during the summer, but only in the evenings during the school year.

A single wooden door — usually closed when Flora's there, because the men get tired of listening to her make fun of them, but open when she's absent — leads from the reception area to the office. Inside are two wooden desks that face each other, and motes of dust drift through the sunlight spilling in through dirty windows. When not on a case, the two private investigators — Humberto Mendez, a.k.a. Hawkshaw, and Jackie "Northside Max" Maxwell, a.k.a. Heavy-Hitter — are sitting at their respective desks. Mendez is usually bent over the newspaper, fidgeting with a cigarette he never lights; Maxwell sits with his legs up on the desk and hands behind his head, listening to sports-talk radio, only sitting up to move the antenna in his never-ending search for better reception. Mendez typically wears a rumpled brown suit with the top buttons of his shirt unbuttoned (a knotted tie lays on his desk); Maxwell favors a track suit and running shoes. Hanging from hooks on the far wall are two black domino masks.

The two private investigators sell themselves — their marketing niche, as Mendez likes to call it — as crimefighters for hire, two superpowered

men who take jobs for cash. But most of their business is *pro bono* — neither of them has the heart to turn away a person in need, much to the disgust of Flora, Humberto's cousin. And neither of them is willing to take jobs of a questionable nature either — which Flora thinks is probably a good idea most of the time, but once in a while, especially when they're late with her paycheck, she thinks maybe they could be a little less picky about their cases.

Background/History: Cape and Cowl Investigations formed two years ago when Humberto Mendez took Jackie Maxwell on as a partner. The two met while Mendez was working on a missing persons case. The person in question was Simon Stillwell. His father had just passed away, naming his only son the sole beneficiary of his estate. The father's lawyer hired Mendez to find the boy, who'd fallen in with a gang named the Blues. Mendez tracked Simon to a club in Eastwood, delivered the message about his father's will, and then, rather than looking the other way about the boy's criminal lifestyle, tried to convince Simon to use the money his father left him to start a new life. One thing quickly led to another — the gang members didn't appreciate being called lowlifes and pathetic thugs — and Mendez found himself in the middle of a fight he couldn't win.

Maxwell, who was nearby, stepped in. Together the two men dealt with the gang. Mendez offered to buy Maxwell a cup of coffee in thanks, and as the two sat in the diner and talked, Mendez had an idea. Mendez Investigations was just one more detective agency in the phone book, and while some people knew of Mendez's enhanced sense of smell, most didn't. Despite his abilities being listed in the small ad Mendez placed in the phone book every year, either no one seemed impressed with an enhanced sense of smell or no one believed it. Maxwell, on the other hand, was huge, impressive looking, and well known to the public because of the doping scandal that went on between him, his trainer, and the boxing association.

The two of them, both with superpowers, would sell themselves as crimefighters for hire. Unlike other crimefighters, they'd be easy to find and always available. A person in need wouldn't have to hope and pray some crimefighter noticed his plight; instead, he could look up crimefighters in the phone book. They'd also change the name so it'd attract more attention — Mendez was convinced part of the reason business was so slow was that he was located smack-dab in the middle of the listings. Having been permanently banned from boxing, Maxwell said it sounded like a good idea. They made up names for themselves — Hawkshaw

and Heavy-Hitter — bought some domino masks, and changed the name on the door of the office.

Their purpose was both to make some money and do some good in the community of Eastwood. While they've done a lot of good, they haven't made much money... yet.

Group Relations: Mendez and Maxwell complain, grumble, and argue a lot — as Flora Mendez puts it, they sound like an old married couple. Most of Mendez's complaints concern whatever cologne Maxwell is wearing that day; Maxwell fusses about most things, but especially Mendez's constant fidgeting with an unlit cigarette and the masks they have to wear while on a case. Mendez never told him about the mask thing when they first talked about setting up the agency, and Maxwell holds a grudge. Mendez maintains they can't bill themselves as costumed crimefighters if they don't wear masks. Maxwell thinks the masks look ridiculous, the spirit gum itches, and no one cares anyhow — it's the names that matter, not the masks.

That said, both have a sense of responsibility toward the community, and they never argue about money (instead, they commiserate that they don't have any). If a person in need shows up in their office and says he can't pay, they don't even discuss the matter. Both agree to do whatever they can to help the person.

Tactics: Mendez and Maxwell make a good team. Mendez's powers and skills help them figure out what went on and track down whoever they're looking for. Maxwell does the questioning and provides the muscle in case things get rough. In a fight, Mendez hangs back and tries to obtain the objective — chase down whomever they're pursuing, locate the missing object, retrieve the files, and so on — while Maxwell does the punching.

Campaign Use: Cape and Cowl Investigations can become involved with most crimes that also involve the PCs, so long as there's someone who would hire them. The majority of their cases are bodyguard work, missing persons, or recovering stolen property — they don't take divorce cases or the other tawdry work that serves as bread and butter for most private eyes. If they take a case, it's because they believe their client is honest — Mendez's ability to smell pheromones goes a long way toward making sure they aren't deceived or tricked into taking a case. Because of that, they stand by the client regardless of what other crimefighters say — to get them to stand down, the PCs had better present some evidence. If Cape and Cowl has an established relationship with the PCs, it would likely ask for their help if Mendez and Maxwell need more muscle, since there are only two of them and Mendez, while tough enough to take care of himself in a fight against normal people, isn't a brawler. Both of them maintain a public identity, and although it has yet to affect them, it's only a matter of time before some villain comes looking for revenge.

To make Cape And Cowl more powerful, increase the size of the staff. With a few more low-level superhuman investigators, the company would (hopefully) make more money and attract more

publicity. To reduce the company's effectiveness, get rid of Heavy-Hitter and go back to having Mendez try to earn a living on his own.

Cape and Cowl doesn't Hunt anyone on a regular basis. It takes the cases it's paid to take.

HAWKSHAW					
Val	Char	Cost	Roll	Notes	
15	STR	5	12-	Lift 200 kg; 3d6 [3]	
18	DEX	24	13-	OCV: 6/DCV: 6	
14	CON	8	12-		
12	BODY	4	11-		
18	INT	8	13-	PER Roll 13-	
18	EGO	16	12-	ECV: 6	
10	PRE	0	11-	PRE Attack: 2d6	
10	COM	0	11-		
5	PD	2		Total: 8 PD (3 rPD)	
5	ED	2		Total: 8 ED (3 rED)	
4	SPD	12		Phases: 3, 6, 9, 12	
6	REC	0			
28	END	0			
40	STUN	13		Total Characteristics Cost: 94	
Movement: Running: 8"/16"					
Cost Powers END					
10	<i>Good Uppercut:</i> HA +3d6; Hand-To-Hand Attack (-½)				1
20	<i>Read Pheromone Traces:</i> Clairsentience (Smell/Taste Group), Retrocognition, Reduced Endurance (0 END; +½); Retrocognition Only (-1), No Range (-½), Time Modifiers (-½)				0
13	<i>Smell Pheromones:</i> Detect Emotions 16- (Smell/Taste Group), Discriminatory				0
6	<i>Enhanced Sense Of Smell:</i> +3 PER Rolls with Smell/Taste Group				0
10	<i>Enhanced Sense Of Smell:</i> Discriminatory for Smell/Taste Group				0
10	<i>Enhanced Sense Of Smell:</i> Tracking for Smell/Taste Group				0
9	<i>Enhanced Sense Of Smell:</i> +6 versus Range Modifier for Smell/Taste Group				0
4	<i>Good Runner:</i> Running +2" (8" total)				1
Perks					
5	Contact: Detective Sarah Taggart, HCPD Vice 11- (very useful Skills and resources, access to major institutions)				
2	Contact: Stanley Hauptmann, reporter at <i>City News</i> 11- (Contact has access to major institutions)				
2	Fringe Benefit: Private Investigator License				
Talents					
6	Combat Luck (3 PD/3 ED)				
25	Danger Sense (immediate vicinity, out of combat) 13-				
Skills					
3	Criminology 13-				
3	Deduction 13-				
3	CK: Hudson City 13-				
3	KS: Hudson City Underworld 13-				
3	Language: Spanish (completely fluent; English is Native)				
3	Lockpicking 13-				
1	PS: Accountant 8-				

CAPE AND COWL INVESTIGATIONS PLOT SEEDS

A wife is desperate to find her husband and she contacts Cape and Cowl. During the meeting she pulls out a mask and reveals that her husband is... one of the PCs! Hawkshaw perceives that the woman is telling the truth (or thinks she is...), so they agree to take the case. What villain is trying to put Hawkshaw and Heavy-Hitter at odds with the PCs? And what's his ultimate goal?

For the life of a child, Heavy-Hitter has to get back in the ring one more time. But these are illegal bloodsport matches, and it's up to Hawkshaw and the PCs to find the kid before Heavy-Hitter has no choice but to break the law.

Flora Mendez has a crush, and it's on one of the PCs. How will her cousin react when she does her best to act the part of damsel-in-distress hoping to get the PC's attention?

HAWKSHAW PLOT SEEDS

Heavy-Hitter mysteriously vanishes. Despite his best efforts, Hawkshaw can't find so much as his scent, so he turns to the PCs for help.

Hawkshaw's cousin Flora begins dating this handsome-looking white guy, but something about him doesn't seem right to Humberto. The guy doesn't smell right... though he doesn't exactly smell wrong, either. Knowing how mad Flora would get if she caught him snooping around, he asks the PCs to do the snooping for him.

While working with the PCs, Hawkshaw smells that one of them's been poisoned recently. The PCs have to figure out who did it and how to cure their friend... and Hawkshaw's probably the only one who can help them track the perpetrator down.

- 3 PS: Private Investigator 13-
- 3 Security Systems 13-
- 5 Shadowing 14-
- 3 Stealth 13-
- 1 Streetwise 8-

Total Powers & Skills Cost: 156

Total Cost: 250

150+ Disadvantages

- 15 DNPC: Flora Mendez (cousin) 11- (Normal)
- 20 Psychological Limitation: Code Versus Killing (Common, Total)
- 15 Psychological Limitation: Soft-Touch For A Sob Story (Common, Strong)
- 15 Social Limitation: Public Identity (Humberto Mendez) (Frequently, Major)
- 10 Unluck 2d6
- 10 Vulnerability: 2 x Effect from Smell/Taste Group Flash Attacks (Uncommon)
- 15 Experience Points

Total Disadvantage Points: 250

Background/History: Humberto Mendez was born with a good nose. He could close his eyes and follow a scent right to the dinner table, and regardless of how quiet a person was, Humberto could tell if someone had entered the family's home just by the scent of perfume or cologne that hung in the air. He used to show off his ability for friends and family — a person would hide something with a strong smell like a flower or perfume-drenched handkerchief, and Humberto would track it down

based on its smell. Whenever he found the hidden object, his mother would tap him on the nose and say to him, "The nose knows." But back then his sense of smell was only impressive; it wasn't more than human.

At twenty-two, Humberto got into a car accident while stopped at a stoplight. No one's fault, really, just icy roads and blowing snow, and the car behind him couldn't stop in time. Humberto was slammed into the steering wheel, breaking his nose in three places. An ambulance rushed him to the emergency room, where the doctors put him under using a new anaesthesia, just approved by the FDA. The gas had a strange effect on Humberto. It interacted with his metabolism in an unprecedented way, and when he awoke the antiseptic smell of the hospital and all the people around him was more than he could bear. He spent those early months in an insensible daze, unable to communicate with the outside world because of the sensory overload. The doctors didn't understand what was wrong and kept him in the hospital — which despite the doctors' good intentions, only exacerbated the situation. Finally, his sense of smell dulled, his brain became accustomed to the input, and he could speak again.

For the next three years, Humberto underwent test after test. The tests were all paid for by the pharmaceutical company — the researchers wanted to understand what had happened — but they never could isolate whatever anomaly in Humberto's make-up led to his condition. In the end, Humberto refused to suffer through any more tests. He

applied to the Hudson City Police Department, explaining his special qualifications, but it wasn't interested in a twenty-five year old with an Accounting degree from the local community college and a strange condition. So instead Humberto decided to become a private investigator.

Personality/Motivation: Humberto Mendez is a good-hearted and tenacious man who has tried to use his special abilities to help others. Intelligent and perceptive, Humberto would have made a good investigator even without his enhanced sense of smell, and with his abilities there are few who can rival him. But despite being dependable and having abilities that make him superior to most detectives, Humberto doesn't make a lot of money at as a P.I. because he doesn't take a cases unless he thinks the person has a real need for his help. He didn't open a detective agency to track down stray spouses at the beck and call of jealous husbands and wives, or to serve subpoenas for a high-



priced attorney. He started his business to help people who were truly desperate for help — and these same people often lack the money to pay, because if they had money they wouldn't be truly desperate for help.

In his hours outside of work, Humberto volunteers at the local library helping immigrants from Latin America learn to speak and read English. Before his car accident, Mendez was a heavy smoker. He has quit — he can't stand the smell — but he still fidgets with a cigarette when bored. When overly stressed, he lights the cigarette, takes a few puffs, and then puts it out and throws it away when he starts to get a headache.

Quote: “The guy doesn't smoke, but all his clothes smell like cigarettes, and he ::sniff, sniff:: drinks maybe three beers a night — we'll find him at the corner bar once he gets off work. Let's go.”

Powers/Tactics: Hawkshaw's superhuman powers stem from his enhanced sense of smell. He can smell the pheromones a person secretes, thus allowing him to gauge that person's emotional state. By sniffing around an area, he can reconstruct what happened in the recent past (the further back in time he tries to perceive, the harder it is for him, because smells fade), though he usually has to make a Deduction roll to determine what the scents he perceives signify. His Danger Sense represents his ability to detect the tang of adrenaline in a person's sweat right before he attacks, the smell of the metal in a weapon or trap, or the like. Strong or pungent smells may interfere with his abilities the same way bright light makes it harder to see.

Campaign Use: Hawkshaw makes a good ally for a team of PCs who are light on investigation skills and high on firepower. He has plenty of abilities to help with investigations, but he doesn't have any combat skills of note, so he hangs back and lets the PCs do the fighting.

In addition to working for a client, Hawkshaw would hunt anyone he thought was damaging the community or hurting its residents. While his partner is more prone to physical force, Hawkshaw attempts to gather information on his Hunted, then presents the information to the police if it's of a criminal nature, or to the Hunted himself if he thinks it will get him to leave town.

To make Hawkshaw more powerful, give him Martial Arts — maybe Heavy-Hitter teaches him how to box — and increase his defenses. To make him less powerful, remove his Read Pheromone Traces and Sense Pheromones and replace them with high levels of Deduction, Conversation, Interrogation, and other Interaction Skills (the special effect is the same, his abilities are now more mundane than as presented here).

Hawkshaw has no criminal record.

Appearance: At 5'6", Humberto Mendez is a short Hispanic man with a serious face and aquiline nose. He has a lean, athletic frame often hidden by the ill-fitting, rumpled suits he wears. He keeps his wavy black hair short and slicked back, and he wears a goatee. As Hawkshaw he looks the same, but wears a black domino mask.

HEAVY-HITTER					
Val	Char	Cost	Roll	Notes	
25	STR	15	14-	Lift 800 kg; 5d6 [5]	
18	DEX	24	13-	OCV: 6/DCV: 6	
20	CON	20	14-		
15	BODY	10	12-		
10	INT	0	11-	PER Roll 11-	
10	EGO	0	11-	ECV: 3	
15	PRE	5	12-	PRE Attack: 3d6	
10	COM	0	11-		
14	PD	9		Total: 14 PD (6 rPD)	
12	ED	8		Total: 12 ED (6 rED)	
5	SPD	22		Phases: 3, 5, 8, 10, 12	
10	REC	2			
40	END	0			
60	STUN	22		Total Characteristics Cost: 137	
Movement: Running: 8"/16"					
Cost Powers					
<i>Martial Arts: Boxing</i>					
Maneuver OCV DCV Notes					
4	Block	+2	+2	Block, Abort	
3	Clinch	-1	-1	Grab Two	
4	Cross	+0	+2	Limbs, 45 STR	
5	Hook	-2	+1	9d6 Strike	
8	+2 Damage Classes (already added in)				
6	<i>Tough Skin:</i> Damage Resistance (6 PD/6 ED)				
10	<i>Tough Skin:</i> Physical Damage Reduction, 25%				
4	<i>Tough Skin:</i> Lack Of Weakness (-4) for Resistant Defenses				
26	<i>Second Wind:</i> Healing STUN 6d6, Trigger (when reduced to 10 STUN or less, activating Trigger takes no time; +½); Self Only (-½), 1 Charge (-2) [1]				
Perks					
2	Fringe Benefit: Private Investigator License				
Skills					
6	+2 with Boxing				
5	Analyze Combat Style 12-				
3	Breakfall 13-				
2	CK: Hudson City 11-				
5	Defense Maneuver I and II				
3	Interrogation 12-				
5	KS: Boxing 14-				
2	KS: Sports 11-				
3	Paramedics 11-				
2	PS: Professional Boxer 11-				
5	Streetwise 13-				
Total Powers & Skills Cost: 113					
Total Cost: 250					

150+ Disadvantages

- 15 DNPC: Flora Mendez (receptionist) 11- (Normal)
- 20 Psychological Limitation: Code Versus Killing (Common, Total)
- 15 Psychological Limitation: Soft-Touch For A Sob Story (Common, Strong)
- 10 Reputation: former contender who admitted to using steroids 14- (Limited Group [only among other boxers, sports aficionados, and

HEAVY-HITTER PLOT SEEDS

Heavy-Hitter is contacted by a guy who claims to represent an underground pit-fighting competition involving superhuman combatants. It's a chance to fight again! — but Jackie's smart enough not to trust the “agent.” Not wanting to let Hawkshaw know about this just yet, he asks the PCs to investigate this pit-fighting thing for him.

Several people come forward and claim Heavy-Hitter beat them (either as part of an investigation, or to extort money from them). While Hawkshaw deals with the negative P.R., Heavy-Hitter asks the PCs to prove his innocence — this has got to be a set-up by someone out to get revenge on him, right?

Heavy-Hitter's strength starts to fade to normal human levels. He's really happy about it, since it means he can get back into boxing... but he also realizes it doesn't make sense. He asks the PCs to help him find out if he's being drugged or something.

- in Eastwood neighborhood])
- 5 Social Limitation: Banned From Professional Boxing (Infrequently, Minor)
 - 15 Social Limitation: Public Identity (Jackie “Northside Max” Maxwell) (Frequently, Major)
 - 10 Unluck 2d6
 - 10 Vulnerability: 1½ x STUN from Poisons and Drugs (Common)

Total Disadvantage Points: 250

Background/History: Jackie Maxwell grew up on the streets of Eastwood. Unlike many of his friends, he avoided the life of a gang member by taking up boxing. He was too talented to let slip through the cracks, and though he hated it at the time, his trainer George Beckley wouldn’t let him out of the gym until Jackie was too tired to do anything but go home and go to bed. Beckley knew that most of the kids who drifted in and out of his gym only stayed long enough to learn how to hurt someone with a punch. He wasn’t about to let Jackie go that route, so he worked the young man like a dog. Jackie won fight after fight at the amateur level, and it was during a city-wide competition that he earned the nickname Northside Max, to differentiate him from another boxer named Jack Maxwell.

Despite helping Jackie stay off the streets, Beckley only had his own interests at heart. He was tired of a life spent training two-bit losers and wanted to ride Jackie’s coattails straight to the top. When the young boxer dreamed about fighting in the Olympics one day, Beckley screamed at him, “But what’s the purse?!?” In the end, Jackie went pro before having his chance to fight at the Olympics — a fact he’s always regretted.

Billed as Northside Max to please the home crowd, and now fighting in the heavyweight division, Jackie continued to win fight after fight — he hadn’t lost since he was fourteen. As the months and years went by, his strength was at first impressive, then amazing... and eventually he became so strong he almost killed another boxer in the ring.

At this point, Jackie knew something was wrong. He had just about taken the other boxer’s head off, and the punch he threw was only a hook, not nearly hard enough to do that kind of damage. During workouts, Beckley had told him it was nothing to worry about. Jackie’d listened to his trainer, but the near-death of his opponent brought him to his senses. He knew his strength had become inhuman.

Because he was so worried about his own strength, Jackie lost the next fight by decision, and Beckley lost his temper — all that time building up his record was flushed down the toilet. Beckley ranted and raved, and somewhere in all the yelling and screaming, he let slip the truth: he had been doping Jackie’s protein drinks with a new kind of steroid.

Jackie was devastated. It was his worst fears confirmed, and after a sleepless weekend, he turned himself in to the Athletic Control Board. Because of his honesty, the Board went easy on him. When it first discussed the situation, it assured Jackie he’d receive a short-term suspension and have his old record expunged... but after that, he could return to the ring.

But there was a problem. Even though he wasn’t taking steroids anymore, his body didn’t return to human levels of strength. Even after a year of light exercise and dropping ten pounds, Jackie was still stronger than any human had a right to be. After a series of tests, the doctors agreed his strength wouldn’t return to normal levels until — maybe — he reached his fifties or sixties.

The Control Board couldn’t let him return to the ring, and Jackie didn’t even ask. He understood the situation and knew he was a danger to his fellow boxers. Instead he drifted around, working odd jobs mostly in construction with his dad, until he met Humberto Mendez and agreed to start Cape and Cowl Investigations.

Personality/Motivation: Jackie Maxwell is a pragmatic optimist who hasn't let a bad experience embitter him. He regrets losing his boxing career and likes to reminisce about it (Mendez tries to humor him, but after eight or ten hours of stories day after day, he can only take so much)... but he hasn't let his regrets ruin his life.

Jackie's always been a soft touch for a sob story, but growing up, he didn't think much about the community around him. Spending so much time with Mendez has changed that, and he's become just as concerned and proactive about his neighbors and the neighborhood in general as his partner. He spends his free time working with kids at the local gym, making sure they stay off the streets and aren't used and abused like he was (he's already run off one trainer he thought didn't have the kids' best interests at heart). Among Hudsonite fight fans he's got something of a bad reputation because of the steroids he took — everyone remembers he took steroids, but few people remember he was involuntarily doped and turned himself in. He hates wearing a mask; when they're standing around and he thinks no one else is listening, he complains about the mask to Mendez.

Quote: "Look, fella, I got nothing against you personally, so why don't you just go on home? Don't you make that face at me — you go on home, before I send you home."

Powers/Tactics: Jackie remains leery about using his full strength — unless his opponent is obviously as strong as he, he uses Analyze Combat Technique before entering HTH Combat to try to figure out how much his opponent can take. In a fight against an opponent with normal strength, he tries to get his opponent in a clinch and hold him still until he stops struggling. Against other opponents, he sets up his opponent using blocks, then once he has the advantage he tries to knock the guy's block off. But he'd much rather intimidate his foe or talk to him than get into a fight.

Campaign Use: Like his partner, Heavy-Hitter would Hunt any person he thought was harming the community, although his methods would be more rough. He starts by trying to convince the person to stop doing whatever he's doing that's harmful, and then he moves on to threats, and finally gets violent if need be.

To make Heavy-Hitter more powerful, increase his STR to 30 or 35. To further increase his power, give him Find Weakness with Boxing. To decrease his power, remove his Physical Damage Reduction and/or his Second Wind.

Heavy-Hitter has no criminal record, though the steroid incident is a matter of public record with the Athletics Control Board.

Appearance: Standing 6'3", Jackie Maxwell is a large man with a battered face. He keeps his blond hair in a buzz cut and usually wears black track suits with a white stripe down the legs and arms. Like his partner, he wears a black domino mask.

SCARLET					
Val	Char	Cost	Roll	Notes	
20	STR	10	13-	Lift 400 kg; 4d6 [4]	
20	DEX	30	13-	OCV: 7/DCV: 7	
20	CON	20	13-		
10	BODY	0	11-		
15	INT	5	12-	PER Roll 12-	
13	EGO	6	12-	ECV: 4	
20	PRE	10	13-	PRE Attack: 4d6	
24	COM	7	15-		
8	PD	4		Total: 12 PD (6 rPD)	
8	ED	4		Total: 12 ED (6 rED)	
4	SPD	10		Phases: 3, 6, 9, 12	
8	REC	0			
40	END	0			
40	STUN	10		Total Characteristics Cost: 116	
Movement: Running: 9"/18"					
Leaping: 8"/16"					
Swinging: 12"/24"					
Cost Powers END					
Martial Arts: Kung Fu					
	Maneuver	OCV	DCV	Notes	
4	Block	+2	+2	Block, Abort	
4	Disarm	-1	+1	Disarm, 40 STR	
4	Dodge	+0	+5	Dodge all attacks, Abort	
4	Escape	+0	+0	45 STR vs. Grabs	
3	Joint Lock/Grab	-1	-1	Grab, 40 STR	
5	Kick	-2	+1	10d6 Strike	
4	Knife Hand	-2	+0	HKA 1d6 (2d6 with STR)	
3	Legsweep	+2	-1	7d6 Strike, Target Falls	
4	Punch	+0	+2	8d6 Strike	
3	Throw	+0	+1	6d6 +v/5 Strike, Target Falls	
4	Tien-hsueh Strike	-1	+1	3d6 NND (1)	
8	+2 Damage Classes (already added in)				
10	<i>Demonic Anger/Enticement:</i> +15 PRE; Only For Presence Attacks (-½)				0
8	<i>Armored Costume:</i> Armor (4 PD/4 ED); OIF (-½)				0
2	<i>Tough:</i> Damage Resistance (2 PD/2 ED)				0
8	<i>Demonic Resilience:</i> Armor (8 PD); Only Works Against Limited Type Of Damage (fire; -½)				0
6	<i>Fast:</i> Running +3" (9" total)				1
4	<i>Strong Leaper:</i> Leaping +4" (8" forward, 4" upward)				1
6	<i>Swingline:</i> Swinging 12"; OAF (-1)				1
5	<i>Demonic Eyes:</i> Nightvision				0
7	<i>Mask Radio:</i> Radio Perception/Transmission (Radio Group); IIF (-¼), Affected As Hearing Group As Well As Radio Group (-¼)				0
11	<i>Expert Wheelman:</i> Healing BODY 4d6, Trigger (activating Trigger requires a Zero Phase Action, Trigger requires a Half Phase Action to reset; +¼); Only Works On Ground Vehicles (-1), Requires A Combat Driving Roll (-½), 2 Charges (-½), Costs Endurance (-½)				5

SCARLET PLOT SEEDS

Scarlet's motorcycle Dragon is found abandoned in LeMastre Park. Knowing she'd never voluntarily leave it behind, the PCs have to find out what happened to her... and make sure she gets it back!

Scarlet finds herself becoming more and more demonic... and one morning she wakes up to find little horns growing from her forehead! Terrified, she appeals to the PCs to help her figure out what's going on and stop it.

Famed "occult detective" Jonas Hexenhammer approaches the PCs. He claims that Scarlet is really an evil demoness and that he needs their help to stop her fiendish schemes. But the PCs have worked with Scarlet before, or at least know her by reputation, and she doesn't strike them as the demonic type. Will they believe him... and if so, what will they do?

- 11 *Demonic Heritage*: Life Support (Immunity: all terrestrial diseases and biological warfare agents; Longevity: ages at half normal rate)0

Perks

- 17 *Dragon*: Vehicle (see below)

Talents

- 32 *Demonic Intuition*: Danger Sense (any danger, immediate vicinity, sense) 13-

Skills

- 15 +3 HTH
5 +1 with Interaction Skills
- 3 Acrobatics 13-
3 Breakfall 13-
3 Climbing 13-
7 Combat Driving 15-
3 Conversation 13-
3 Criminology 12-
3 Deduction 12-
3 Mechanics 12-
3 Persuasion 13-
2 PS: Reporter 11-
7 Seduction 15-
5 Stealth 14-
3 Streetwise 13-
4 TF: Common Motorized Ground Vehicles, Basic Parachuting, Two-Wheeled Motorized Ground Vehicles

Total Powers & Skills Cost: 249

Total Cost: 365

150+ Disadvantages

- 10 Distinctive Features: Mystic Aura tinged with demonic soul (Not Concealable; Always Noticed; Detectable Only With Unusual Senses)
- 10 Enraged: in combat or similarly stressful situations (Common), go 8-, recover 14-

- 10 Enraged: when takes BODY damage (Common), go 8-, recover 14-
- 20 Hunted: HCPD 8- (Mo Pow, NCI, Capture)
- 10 Hunted: Jonas Hexenhammer 8- (As Pow, Capture/Kill)
- 20 Psychological Limitation: Code Versus Killing (Common, Total)
- 15 Psychological Limitation: Must Help Innocents (Common, Strong)
- 15 Social Limitation: Secret Identity (Devon Alexander) (Frequently, Major)
- 105 Experience Points

Total Disadvantage Points: 365

Background/History: “Your momma died when you were very little.” That’s what Devon’s dad always told her.

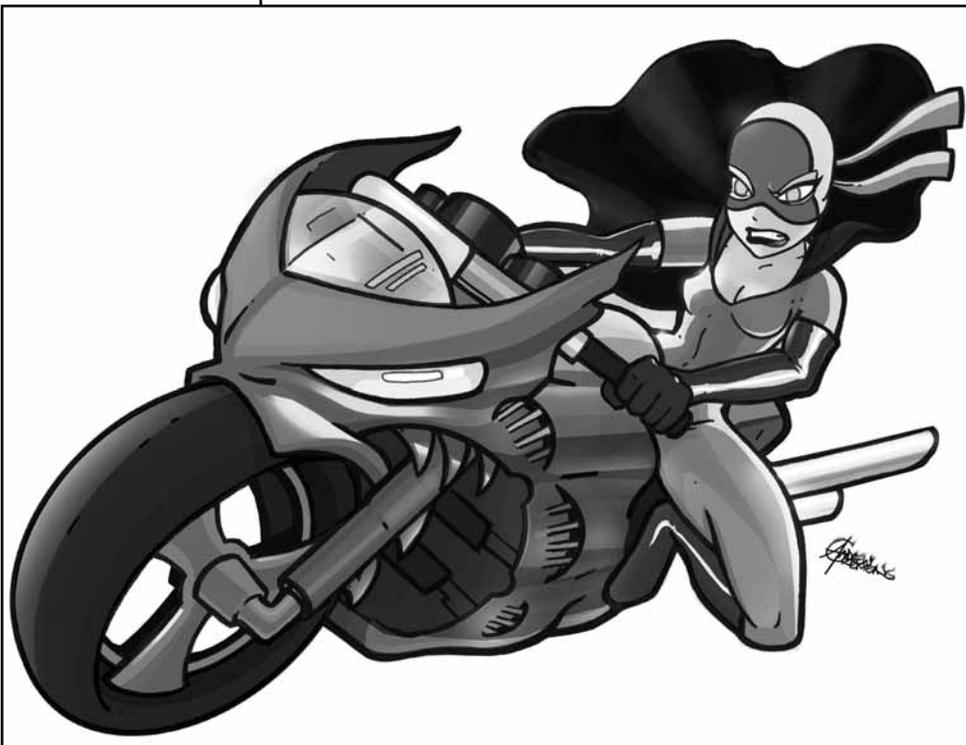
When she was a teenager, he told her what really happened. It wasn’t that her mother had died — it was that she wasn’t *human*. According to Michael Alexander, Devon’s mother was a succubus, a seductive demoness who’d lured him into marriage. Her plan had been to give birth to a half-demon child who’d create all sorts of chaos and misery on Earth... and after she’d achieved her purpose, she left.

For the first decade of Devon’s life, it seemed the succubus’s plan might have worked. As a child, Devon was a true hellion, breaking rules, causing mischief, and making other children cry whenever she could. But her father remained both patient and stern, and as she got older he began to bring her wicked behavior under control (though he never could tone down her thrillseeking ways). When he told her about her true heritage, that broke her of her bad habits immediately. There was *no way* she was going to be a pawn in some demon-bitch’s evil plan!

Instead, she went in the complete opposite direction. She began doing volunteer work and anything else she could to help the community. But she found her true calling one day when she and a friend were walking down the street and some punk snatched her friend’s purse. Devon had always tried to hide the fact that she was a lot faster and stronger than most people, but the snatching made her so mad she chased the punk down, beat the snot out of him, and got back her friend’s purse.

After that, it didn’t take much for her to decide to become a costumed crimefighter. It was the perfect “career” for her, since it combined her desire to do good with her love of thrills and danger. Since her favorite color was red, she designed a red costume and christened herself Scarlet. Using a custom-designed motorcycle she built herself, she’s been fighting crime in Hudson City ever since... and having a ball doing it.

Personality/Motivation: For the most part, Scarlet is a stereotypical costumed crimefighter: she wants to help people and stop crime, but



she won't kill or use excessive violence to do it. But the truth is that she really gets a kick out of crimefighting; if she weren't doing that, she'd probably be into extreme sports or the like.

She's got one other minor ulterior motive for crimefighting. Scarlet has something of a temper at times — part of her demonic heritage, she figures. She's found that if she does good deeds, that helps her keep her temper under control. Still, when she's under stress (such as in combat) or gets hurt, she sometimes "loses it." It was during one such episode that she roundhouse kicked an HCPD cop into a two-week hospital stay, which is why the cops think she's a criminal and want to arrest her. (In game terms, you might want to decrease her roll to go Enraged, or increase her roll to recover from being Enraged, if she's done some notably selfless good deed within the past 24 hours.)

After years of fruitless dating, Scarlet's come to the conclusion that men these days are all weakling dunces. She's pretty much stopped looking... but maybe a handsome PC can change her mind.

Quote: "No way in Hell you can escape from me... trust me."

Powers/Tactics: In many ways, Scarlet looks like any other costumed crimefighter. She's a skilled hand-to-hand combatant, fast, smart, graceful, and trained in a variety of skills. What sets her apart are the abilities she gets from her demonic heritage. Having a succubus for a mother makes her a lot stronger, quicker, and tougher than a normal human being, and she uses these attributes to good effect in combat. Most noticeably, she's absolutely gorgeous — she could easily make millions as a supermodel if she wanted to. If she wants to be, she can be incredibly seductive, able to make just about anyone (particularly men) do what she wants... or if she prefers, she can show her demonic side a little more overtly and intimidate just about anyone.

Scarlet's half-demonic nature shows up in her aura — though of course few people can see auras. One who can is noted occult detective and "ghost-chaser" Jonas Hexenhammer, who's convinced she's some sort of demonic menace with a long-term plan to harm mankind. He intends to capture her, use her to prove that demons exist, and then destroy her.

Unlike many crimefighters, Scarlet doesn't go in for gadgets and weapons; she prefers to find a way to get things done using her own abilities. The one exception she makes is her custom-built motorcycle, which she calls Dragon. She *loves* riding motorcycles and is a very skilled driver in general, able to keep a car or bike in one piece and functioning even after it's taken a real battering. When possible she prefers to fight from motorcycle-back, zipping past bad guys to kick or punch them (a Move By using the motorcycle's Ground Movement).

Campaign Use: Scarlet makes a great ally for the PCs, or perhaps even a romantic interest for a male PC. She's not obsessively driven to fight crime, but she'll certainly help out with an adventure if asked. Additionally, as a reporter she may be able to dig up information the PCs can't get on their own.

To make Scarlet more powerful, boost her

Characteristics a bit, or give her more demonic abilities — maybe the power to start fires with her mind, project bolts of hellfire, or control peoples' minds. To weaken her, reduce her Characteristics a little, remove a few Martial Maneuvers, and get rid of her *Expert Wheelman* ability.

Scarlet doesn't Hunt people — she's not really into vendettas. She fights crime in a more reactive way.

Scarlet is wanted by the HCPD for numerous acts of assault, breaking and entering, and the like. Whether they could connect most of these acts to her sufficiently to get a conviction is another matter altogether, but they definitely have a lot of questions to ask her.

Appearance: Devon Alexander is a stunningly gorgeous white woman, 5'7" tall and about 115 pounds with a perfectly-proportioned figure and short hair that's a red-auburn shade most women can only get from a bottle. As Scarlet she wears an all-red bodysuit with darker red boots, long gloves, and a short cape; her half-face cowl matches the bodysuit and ties in the back with two dangling ties.

DRAGON — SCARLET'S MOTORCYCLE

Val	Char	Cost	Notes
1	Size	5	1.25"x.64"; 200 kg; -1 KB; -0 DCV
20	STR	5	Lift 400 kg; 4d6 HTH [0]
20	DEX	30	OCV: 7/DCV: 7
14	BODY	3	
6	DEF	8	Does Not Protect Occupant (-½)
4	SPD	10	Phases: 3, 6, 9, 12
			Total Characteristic Cost: 61

Movement: Ground: 35"/280"
Swimming: 0"/0"

Abilities & Equipment

Cost	Power	END
25	<i>Motorized Two-Wheeled Vehicle:</i> Ground Movement +29" (35" total), x8 NMC; OAF (tires; -1½), Only On Appropriate Terrain (-¼), 1 Continuing Fuel Charge (easily-obtained fuel; 1 Day; -0) [1cc]	
6	<i>Super-Reinforced Tires</i> (see <i>The Ultimate Vehicle</i> , page 41)	0
-2	<i>Ground Vehicle:</i> Swimming -2" (0" total)	

Skills

8 *Superb Handling:* +4 with Ground Movement

Total Abilities & Equipment Cost: 37

Total Vehicle Cost: 98

Value Disadvantages

10	Distinctive Features: Demonic-Styled Motorcycle (Concealable With Difficulty; Noticed And Recognizable)
5	Physical Limitation: Two-Wheeled (Infrequently, Slightly Impairing)

Total Disadvantage Points: 15

Total Cost: 83/5 = 17

Description: Dragon is Scarlet's custom-built motorcycle. Able to achieve speeds of over 400 miles an hour, it's the perfect vehicle for her adventuring needs. She plans to add a remote control system, and maybe some weapons or other gadgetry, someday.

VILLAINS



BURNING BETTY PLOT SEEDS

Burning Betty has decided to take over her kingdom. She chooses a part of Freetown, burns down all the buildings, and has her army of homeless followers blockade the streets. The police and Fire Department can't get in — can the PCs make it past the homeless to find out what's going on? And if so, can they capture Betty?

The mafiosi who worked with Burning Betty have decided she has a screw loose and knows too much about what they've done over the years. They decide to take her out, but their hitman fails and now it's a gang war. Can the PCs bring peace to Hudson City's streets before Betty burns down Little Italy?

Burning Betty's mother shows up in Hudson City looking for her daughter. She gets in touch with the PCs and asks for their help to find the girl.

BURNING BETTY

Val	Char	Cost	Roll	Notes
18	STR	16	13-	Lift 300 kg; 3½d6 [4]
24	DEX	42	14-	OCV: 8/DCV: 8
15	CON	10	12-	
12	BODY	4	11-	
10	INT	0	11-	PER Roll 11-
10	EGO	0	11-	ECV: 3
10	PRE	0	12-	PRE Attack: 3d6
10	COM	0	11-	
6	PD	2		Total: 9 PD (3 rPD)
8	ED	5		Total: 11 ED (3 rED)
4	SPD	6		Phases: 3, 6, 9, 12
8	REC	2		
40	END	5		
40	STUN	11		Total Characteristics Cost: 103

Movement: Running: 6"/12"

Cost Powers END

21	<i>Pyrokinesis:</i> Elemental Control, 42-point powers	
23	1) <i>Set On Fire I:</i> RKA 1½d6, Indirect (always originates from Betty, but can strike from any direction; +½), Fully Invisible (source only; +½); No Knockback (-¼)	4
26	2) <i>Set On Fire II:</i> RKA ½d6, Area Of Effect (8"; +1¼), Selective (+¼), Continuous (+1), Indirect (always originates from Betty, but can strike from any direction; +½), Sticky (only affects flammables; +¼), Uncontrolled (+½)	5
12	3) <i>Control Fire:</i> Telekinesis (30 STR); Only Works On Fire (-1)	4
14	4) <i>Radiate Heat:</i> Change Environment 16" radius, +4 Temperature Levels, Reduced Endurance (½ END; +¼); No Range (-½)	2
2	<i>Immune To Heat:</i> Life Support (Safe Environment: Intense Heat)	0

Talents

6	Combat Luck (3 PD/3 ED)
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Skills

5	CK: Hudson City 13-
2	KS: Hudson City Underworld 11-
3	Sleight Of Hand 14-
5	Streetwise 12-
4	Survival (Urban) 12-

Total Powers & Skills Cost: 123

Total Cost: 226

150+ Disadvantages

10	Distinctive Features: Homeless Person (Easily Concealed, Causes Major Reaction [disgust])
10	Hunted: the Mafia 8- (Mo Pow, NCI, Watching)
20	Psychological Limitation: Cruel And Malicious (Common, Total)
20	Social Limitation: Homeless (Frequently, Severe)
15	Social Limitation: Secret Identity (Betty Fry) (Frequently, Major)
5	Vulnerability: 1½ x STUN from Cold-based attacks (Uncommon)

Total Disadvantage Points: 230

Background/History: While other children were setting ants on fire with a magnifying glass, Betty Fry was setting them on fire with her mind. The pranks she could play with her pyrokinesis were endless — lighting a boy's pants on fire (whether he was a liar or not); igniting a bag full of fire-crackers while an unsuspecting man held them in his hand; setting abandoned buildings on fire and watching the squatters run out — not to mention how useful it was for keeping warm in winter when she slept in doorways.

Betty grew up in an orphanage where the other kids ostracized her... mainly because they were scared of her and had good reason to be. She was a mean girl who played cruel pranks (even when not using her powers, which she kept secret)... and if any child tried to retaliate, he soon found himself in the nurse's office being treated for burns that mysteriously appeared on his body when he was asleep.

At twelve, Betty ran away — she failed to see the point of living in the orphanage any longer — and took to the streets of Hudson City. For most girls her age, being homeless meant being raped, abused, and turned out to walk the streets by some pimp, but Betty's powers kept away anyone who tried to take advantage of her. After a while no one messed with her — word got around that she could light people up, and even the sickest sex freaks on the street are afraid of fire. Her powers eventually brought her to the attention of the Mafia.

The scam was simple: the Mafia had some property it wanted to collect insurance on, and Betty could set the buildings on fire without an investigator ever figuring out what had happened. It was perfect arson, and though Betty only collected a small portion of the profits, she made more money than she did panhandling. Pretty soon she was well-off (for a homeless



person at least), with bundles of cash stuffed into the plastic bags she carried around in a shopping cart. Because of her money, and her ability to provide heat when it was cold, she gathered around her a group of other homeless men and women. It wasn't long before Burning Betty was a crime figure of a sort, her army of homeless some of the best informants a person could find in Hudson City.

Trailing a disorganized mob of followers, Burning Betty wanders the streets of Freetown at all hours. Neither she nor those with her have to worry about gangs harassing them — the gang members have learned better, and nowadays most think she's some kind of witch. She still takes jobs for the mob, although she does less and less work. She's started to develop her own ambitions and dislikes working for other people.

Personality/Motivation: Burning Betty is a cruel woman with a wicked inclination for setting people on fire. She doesn't usually kill them (unless they attack her first), but she's been known to set people alight for the slightest reason. Barely twenty, she's mature for her age but still has the mean streak of a malicious child.

Unlike many of her homeless followers, Betty's in full possession of her mental faculties. She wasn't forced onto the street because of mental illness or some addiction — she chose to be there — and the money she's made working for the Italians keeps her from suffering the worst effects of deprivation.

Over the last few years, she's come to style herself as a queen of the homeless — a criminal figure in her own right, one to rival Card Shark or a Mafia family — although the truth of the matter is less certain, since she has yet to put her army of homeless into action. In Hudson City, the homeless number in the tens of thousands, and as far as Betty's concerned, they're all potential followers.

When speaking, Burning Betty refers to herself in the third person. Despite her young years, she speaks with a grizzled, throaty voice.

Quote: “Oh yes. Burning Betty's got a light. Yes, she does, indeed, she does.”

Powers/Tactics: Burning Betty's powers stem from pyrokinesis, the ability to ignite and control fires with the power of her mind. She can set an individual person or object alight. This power is Indirect (meaning she can immolate things regardless of intervening barriers), and the source (Burning Betty) is invisible even though the flames are not. With greater effort, she can ignite all the inflammable objects she wants within an 8" radius: the power is Sticky (so anything flammable that contacts with one of the burning objects also catches fire) and Continuous (the fires only go out when there's no more fuel, the oxygen is depleted, or something smothers the flames — such as a burning character taking a Full Phase Action to stop, drop, and roll). She can also control the fire she creates, causing them to leap and strike at her whim. Her

final ability — the power to heat her surrounding area — has no practical combat use, but is invaluable in her day-to-day life during cold weather.

Burning Betty avoids face-to-face combat, preferring to ambush her target with Set Alight I from hiding. If cornered, however, she doesn't go peacefully — she ignites everything in the area with Set Alight II, then uses Pyrokinesis to take control of the flames and cause them to “attack” her opponents.

Campaign Use: Any encounter involving the homeless in Hudson City might lead to an encounter with Burning Betty. Also any enemies the PCs have made might hire her to burn down their homes or businesses. Eventually Betty will more fully develop her ambitions — possible plans are orchestrating crime sprees or kidnappings, and taking over a few abandoned city blocks for her “kingdom.” Betty might Hunt any character that rubs her the wrong way — for being condescending to homeless people, for trying to tell her how to live her life, and so on.

To make Burning Betty more powerful, give her Defense Powers that make her effectively immune to fire damage (e.g., lots of Armor and/or Damage Reduction with Limitations so that it only applies to fire). To make her less powerful, lower her Elemental Control to 30 points and reduce the slots accordingly.

As a Hunter, Burning Betty tries to burn down everything the Hunted owns. If truly feeling malicious, she might try to make it look like arson — maybe causing the furnace or an oven to explode — so the Hunted has to deal with investigators and the police. Although far from squeamish, she isn't likely to try to kill a Hunted unless the person did her harm first.

Burning Betty has no criminal record. The HCFD's never connected her to any of the arson jobs she's pulled — since she leaves no traces of accelerants or the like, they don't even know the fires were deliberately set.

Appearance: Burning Betty is 5'4" skinny young white woman, but it's hard to tell with all the coats she wears. She typically has on three quilted coats, one over the other. Over her long ratty brown hair she wears a broad-brimmed sun hat with a wilted red carnation stuck in the band. Her face is covered with grime, but under all the dirt is plain-looking girl with pale white skin and hazel eyes. Because she's only twenty, she has yet to lose her teeth or suffer any other disfigurements from her harsh life.

CARNIVORE

Val	Char	Cost	Roll	Notes
40	STR	30	17-	Lift 6,400 kg; 8d6 [8]
28	DEX	54	15-	OCV: 9/DCV: 9
30	CON	40	15-	
20	BODY	20	13-	
4	INT	-6	10-	PER Roll 10-
10	EGO	0	11-	ECV: 3
25	PRE	15	14-	PRE Attack: 5d6
4	COM	-3	10-	
20	PD	12		Total: 20 PD (1 rPD)
18	ED	12		Total: 18 ED (1 rED)
6	SPD	22		Phases: 2, 4, 6, 8, 10, 12
16	REC	4		
60	END	0		
60	STUN	5		Total Characteristics Cost: 205

Movement: Running: 11"/22"
Leaping: 15"/30"

Cost	Powers	END
25	<i>Claws:</i> HKA 2d6 (4d6 with STR), Reduced Endurance (½ END; +¼); Reduced Penetration (-¼), No Knockback (-¼)	3
1	<i>Tough Skin:</i> Damage Resistance (1 PD/1 ED)	0
10	<i>Animalistic Mind:</i> Mental Defense (13 points total)	0
12	<i>Heightened Senses:</i> +4 to PER Rolls with all Sense Groups	0
5	<i>Enhanced Vision:</i> Infrared Perception (Sight Group)	0
10	<i>Enhanced Olfactory Senses:</i> Tracking with Smell/Taste Group	0
10	<i>Fast Runner:</i> Running +5" (11" total)	2
7	<i>Strong Legs:</i> Leaping +7" (15" forward, 8" upward)	2
Skills		
4	+2 OCV with Claws	
10	+2 DCV	
3	Acrobatics 15-	
3	Breakfall 15-	
7	Shadowing 13-	
3	Stealth 15-	

Total Powers & Skill Cost: 110

Total Cost: 315

150+ Disadvantages

20	Distinctive Features: Man-Beast (Not Concealable; Causes Extreme Reaction [abject fear])
30	Enraged: Berserk in combat (Very Common), go 11-, recover 8-
20	Hunted: HCPD 8- (Mo Pow, NCI, Capture)
25	Psychological Limitation: Bestial Nature And Mentality (Very Common, Total)
15	Psychological Limitation: Must Obey Whoever Uses Dr. Spregen's Whistle (Uncommon, Total)
15	Social Limitation: Secret Identity (Jim Perkins) (Frequently, Major)
15	Vulnerability: ½ x Effect from Flashes (Very Common)
10	Vulnerability: ½ x STUN from Poisons and Drugs (Common)
15	Experience Points

Total Disadvantage Points: 315

Background/History: Jim Perkins was human once. Or so he thought — given his membership in the New Republic Party, an ultra-right wing Nazi organization with terroristic inclinations, there are many who would be inclined to dispute his claim to humanity. Perkins was the perfect Nazi: tall, strong, and brutal, with blue eyes and blonde hair cut military style. Perkins's attributes drew the notice of Doctor Gerhardt Spregen, the "Iron Wolf" of Buchenwald who was the real power behind the New Republic Party (see Predators). Spregen suspected Perkins was a "double-Y chromosome" male, and thus perfect for an experiment he had in mind.

Building on work he'd done decades ago in Nazi Germany, Dr. Spregen wanted to bring out the "bestial qualities" in men to create superb shock troops — soldiers who wouldn't question orders, who were strong enough to flip over cars, who could attack with their own natural weapons in addition to guns. Double-Y genes, which some experts suspect tend to make a man more brutal and vicious, were one of the genetic markers Spregen believed indicated that someone would be responsive to the gene-splicing and chemical treatments he'd devised.

When Spregen was ready, he had his aides summon his unwitting guinea pig. Perkins, like any good Nazi, obeyed his orders unquestioningly. He was soon strapped onto a gurney and wheeled into Spregen's laboratory.

Weeks and weeks of painful treatments and surgery followed as Spregen's treatments worked their dark magic on Perkins's body. Gradually Perkins became less and less human, and more and more bestial. His eyes turned into pupil-less orbs colored a vile shade of yellow. His hair lengthened and thickened, becoming a sort of mane. His fingernails grew into vicious claws. To make sure he could control his creation, Spregen instilled in Perkins, whom he now referred to as Carnivore, a Pavlovian compulsion to obey him whenever he blew upon a small ultrasonic whistle.

Carnivore is now Spregen's best assassin, and a faithful bodyguard as well. Spregen treats him much as he would a well-trained Rottweiler. Occasionally he lets Carnivore loose to roam the streets of the city, to spread terror as he sates his awful bloodlust.

Personality/Motivation: Jim Perkins's once fervently Nazistic mind is now little more than the mind of a vicious predatory animal. He thinks only of his next opportunity to rend and kill and satisfy his hunger for human flesh. Although he's intelligent enough to follow simple orders from Spregen — for example, he can stalk and kill a designated target — his thoughts are so savage and bestial that even someone with psionic powers has a hard time comprehending them.

Carnivore's bloodlust can overwhelm him almost instantly whenever he's fighting, about to attack, or perceives a threat to himself or to Spregen. Once his feral nature takes over, it's difficult to save a victim from his claws, much less calm him down. The only thing that always brings him to heel is Spregen's special ultrasonic whistle. Spregen carries this unique item with him at all times, in case he needs to summon or control Carnivore. Anyone who uses the whistle can blow it to calm Carnivore down, but could not use it to summon Carnivore the way Spregen can. (At the GM's option, some powers or devices, such as Active Sonar, might interfere with or override the whistle.)

Quote: None — Carnivore is no longer able to speak coherently.

Powers/Tactics: By means of scientific processes later proven not to work on other men (even other double-YY ones), Carnivore has been altered from a human male into a man-beast. In place of human intellect and reason, he now has heightened senses,

CARNIVORE PLOT SEEDS

The typical Carnivore adventure: the monster's on a rampage, and the PCs must find him, then stop him from killing anymore innocents.

The PCs have Carnivore trapped — finally they'll be able to stop the killer — but then they hear a roar from behind them, then another from a nearby fire escape. It seems Spregen has reproduced the process that resulted in Carnivore....

Carnivore's on the loose, but he's not killing people — instead he grabs fearful bystanders by the lapels and begs them to help him. Has Perkins's personality has resurfaced, allowing him to escape (perhaps temporarily...) from Spregen's control? Or is it a trap?



claws and fangs, immensely strong muscles, and an unquenchable desire to kill. On the downside, Carnivore's augmented senses make it difficult for him to resist strong sensory input (i.e., Flashes), and the treatments he underwent have made him more susceptible to the effects of drugs and poisons. Doctor Spregen is trying to find ways to correct these "defects" in his creation.

Like the beast he resembles, Carnivore's tactics are simple — leap upon his prey and rend it with his claws until it's dead.

Campaign Use: Carnivore is wanted for more than a dozen confirmed murders. He is a suspect in many more killings, but the authorities either cannot find the bodies, or there wasn't enough left of the body to allow for a positive identification of the killer.

Carnivore only Hunts at the bidding of his master, Spregen — although if he catches a scent one night while roaming the streets, he hunts his prey. Spregen typically lures the Hunted PC into a trap — maybe calling on his neo-Nazi followers to stage some crime to draw the PC out into the open — and then dispatches Carnivore to kill him.

Carnivore should already be powerful enough to pose a threat to most DC:TAS hero teams (which he has to, since he generally can't work with other villains). If he's not there yet, increase his Characteristics and give him some Damage Reduction (or Regeneration) until he is. To decrease his power, lower his DEX to 20-24 and reduce his claws to HKA 1½d6.

Appearance: On those rare occasions when he stands fully erect, Carnivore is 6'8" tall. He weighs 325 pounds, most of it muscle, yet moves with a cat-like grace. His eyes are solid yellow, his mane-like head of hair is sandy blondish, and he has claws and fangs in the place of nails and teeth. Spregen usually dresses Carnivore in a tan-colored bodysuit (to reinforce the leonine imagery even more).

CHARADE

Val	Char	Cost	Roll	Notes
10	STR	0	12-	Lift 100 kg; 2d6 [2]
20	DEX	30	13-	OCV: 7/DCV: 7
15	CON	10	12-	
10	BODY	0	11-	
20	INT	10	13-	PER Roll 13-
18	EGO	16	13-	ECV: 6
15	PRE	5	12-	PRE Attack: 3d6
20	COM	5	13-	
5	PD	3		Total: 5 PD (0 rPD)
5	ED	2		Total: 5 ED (0 rED)
4	SPD	10		Phases: 3, 6, 9, 12
6	REC	2		
30	END	0		
30	STUN	7		Total Characteristics Cost: 100

Movement: Running: 6"/12"

Cost Powers **END**

100	<i>The Right Tools For The Job:</i>	Variable Power Pool (Gadget Pool), 60 base + 30 control cost; No Skill Roll Required (+1); Can Only Be Changed At Base/Arsenal (-½)			var
5	<i>Holdout Derringer:</i>	RKA 1d6, Armor Piercing (+½); IAF (-½), No Knockback (-¼), Real Weapon (-¼), Strength Minimum (6; Does Not Add To Damage; -1), 2 Charges (-1½)			[2]
13	<i>Poisoned Knife:</i>	HKA ½d6 (1d6 with STR), Armor Piercing (+½); IAF (-½), Real Weapon (-¼), Strength Minimum (6; Does Not Add To Damage; -1), No Knockback (-¼) plus RKA 2d6; IAF Fragile (poison, -¾), No Knockback (-½), Linked (-¼), HKA Must Do BODY (-½), 1 Charge (-2)			1
	<i>Martial Arts: Jujutsu</i>				
	Maneuver	OCV	DCV	Notes	
4	<i>Atemi Strike</i>	-1	+1	3d6 NND(1)	
5	<i>Breaking Throw</i>	-2	-2	Grab One Limb; HKA 1d6 (1½d6 with STR), Disable; Target Falls	
3	<i>Legsweep</i>	+2	-1	5d6 Strike, Target Falls	
4	<i>Disarm</i>	-1	+1	Disarm, 30 STR	
4	<i>Escape</i>	+0	+0	35 STR Escape	
3	<i>Joint Lock</i>	+0	-1	Grab One Limb, 30 to STR for holding on	
4	<i>Joint Lock/Throw</i>	+1	+0	Grab One Limb; 2d6 NND(7); Target Falls	
5	<i>Shime</i>	-2	+0	Grab One Limb, 3d6 NND (2)	
8	+2 Damage Classes (already added in)				
5	<i>Unimpressed:</i>	+10 PRE; Only Protects Against Presence Attacks (-1)			0
12	<i>Super-Disguise:</i>	Shape Shift (Sight Group and Touch Group; any humanoid form), Imitation, Reduced Endurance (0 END; +½), Persistent (disguise remains in place even if she's Knocked Out, though it can			

still be wiped away, smeared off, or the like; +½); OIF (makeup and disguise supplies of opportunity; -½), Extra Time (minimum of 1 hour needed to prepare disguise, -3), Requires A Disguise Roll (-½) 0

Perks

4 2 Deep Covers

Skills

- 12 *Captivating Scent*: +5 with Interaction Skills; IIF (perfume; -¼), Only Works On Persons Who Could Be Physically Attracted To Charade (-½), 1 Continuing Charge lasting 1 Hour (removed by washing it off, dunking Charade in water, applying something else that smells strongly, or the like; -¼)
- 11 Acting 16-
- 3 Bribery 12-
- 3 Combat Driving 13-
- 1 Computer Programming 8-
- 9 Conversation 15-
- 3 Cryptography 13-
- 9 Disguise 16-
- 2 Forgery (Documents) 12-
- 2 Gambling (Card Games) 12-
- 5 High Society 13-
- 2 Language: Arabic (fluent conversation; English is Native)
- 2 Language: French (fluent conversation)
- 2 Language: Japanese (fluent conversation)
- 3 Lockpicking 13-
- 7 Mimicry 15-
- 9 Persuasion 15-
- 1 Riding 8-
- 5 SS: Pharmacology/Toxicology 15-
- 3 Security Systems 13-
- 13 Seduction 17-
- 3 Shadowing 12-
- 3 Sleight of Hand 13-
- 3 Stealth 13-
- 4 WF: Common Melee Weapons, Small Arms

Total Powers & Skill Cost: 299

Total Cost: 399

150+ Disadvantages

- 15 Distinctive Features: Extremely Beautiful Woman (Concealable With Effort; Noticed And Recognizable)
- 20 Hunted: The Yakuza 8- (Mo Pow, NCI, Capture)
- 20 Psychological Limitation: Sultry Seductress; Thinks Of Men As Manipulable Toys (Very Common, Strong)
- 15 Psychological Limitation: Vain; Must Protect Her Looks (Common, Strong)
- 10 Reputation: skilled female assassin 11- (Limited Group [the underworld and espionage groups])
- 15 Social Limitation: Secret Identity (Eileen Rose) (Frequently, Major)
- 154 Experience Points

Total Disadvantage Points: 399

Background/History: Some little girls quickly learn there are other ways to get by in a man's world than trying to equal or excel men in their chosen endeavors. Some take the easier route of seduction, manipulation, and outright extortion. Eileen Rose is one such woman. A natural beauty, Eileen realized at an early age she could make men do what she wanted by appealing to their male pride and flirting with them. As she got older, she found even more interesting ways to deal with them. She got a lot of good grades in high school by seducing her male teachers and then blackmailing them. That was fun, but not as much fun as manipulating football players into fighting each other over her. She could date the winner for a while (the more money he had, the longer she'd stay with him), then dump him and make him miserable.

As soon as she graduated, Eileen ran away to Hollywood, sure that her makeup skills would land her a job somewhere until she was noticed and became a big star — she knew she was more gorgeous than most of the actresses she saw in the movies, so she had no doubt of her ultimate success in Tinseltown. Reality hit her hard — not only was she not discovered, she couldn't get a job anywhere.

But boys with Ferraris like girls with hot bodies, and once she gave up on her dreams of stardom it didn't take Eileen long to hook up with a string of rich boyfriends who gave her pretty much anything she wanted... provided she'd do the same for them. But she wasn't content with that; she felt it was a waste. She could be doing so much *more*, but she wasn't sure what, and the thought of that left her angry and bitter. One of her boyfriends, a minor yakuza oyabun, discerned her feelings (and the despite she actually felt for people, particularly men). He made her an offer: if she'd work for him, he'd provide her with the training she needed to act on her true desires.

Shocked that someone could read her so easily, Eileen jumped at the offer — it was her ticket to the money and “fame” she craved. So began several years of study of the arts of death. Knowing right away that she was not a fighter, she studied the skills that fit her natural talents and inclinations: how to “become” someone else, both in look and manner; poisons and how to use them; how to fake a fatal accident; and similar subjects. She discovered something she'd never suspected — she liked to kill. Indeed, it was one of the few situations outside of the boudoir where she felt any real excitement or interest in what she was doing.

At the end of her training period, she went to work for the oyabun as one of his assassins. Since many Japanese gangsters like to “spend time” with Western women, she had no difficulty getting close to and eliminating many of her benefactor's rivals. But in time she tired of his domineering ways, so she murdered him as casually as she had his yakuza brethren, then left to become a freelance assassin. Today she's known to the underworld and the Espionage World as one of the most devious and skilled female assassins available.

CHARADE PLOT SEEDS

Charade has heard one too many times how beautiful a female PC (or DNPC) is and has decided it can't go on any longer. Her goal isn't to kill the PC — that would be too easy — but to maim her. Can the heroes figure out what's going on in time to stop her?

There's a new star of the Hudson City stage — an beautiful woman with red hair. Could this be Charade? And is she really trying to find a new career, stepping out of the shadows and into the limelight?

Charade wants to be able to change shape at will and has found the scientist to give her that ability. The PCs get word she plans to kidnap the scientist. Can they stop an already deadly foe from becoming more deadly?



Personality/Motivation: Charade is in many ways a classic sociopath. Although intelligent and outwardly charming, she doesn't relate to other people in a normal way. Her emotions are stunted; she feels no sympathy for others and only derives emotional stimulation and satisfaction from intense situations... such as killing. She feels no guilt over her lethal activities, merely regret that a job couldn't have lasted longer.

Charade uses her extremely seductive nature to her advantage as an assassin. Few men can resist her "charms" once she goes to work on them, and this puts them in such a vulnerable position that she has little trouble finishing them off. Her promiscuity masks a deep and abiding hatred of men, whom she considers to be weak, manipulable little toys. Every one she seduces, every one she kills, is merely proof that she's their superior. If she met a man who could resist her, it would definitely throw her for a loop.

Because her looks have always been the key to her success, Charade is extremely vain. She's very careful to do nothing to mar her elegant features, and is liable to "crack" if threatened with mutilation or scarring. She's jealous of any other good-looking woman around her, and will do anything to humiliate or disgrace them (or even kill them in some particularly horrid fashion, if they make her angry enough).

Quote: "Hold still, love, this won't hurt... much."

Powers/Tactics: Despite her martial arts and weapons training, Charade is no combatant, and she knows it. Her style is much more subtle and effective than brawling in the streets. To begin with, Charade, as her name implies, is a master of the art of disguise and mimicry. Her appearance changes with every job, and she has assassinated more than one man by flawlessly impersonating his girlfriend, wife, or mistress until she could get close enough to "eliminate" him. She prefers to disguise herself as a glamorous redhead (her natural hair color), but is careful not to "typecast" herself too much, lest she develop distinguishing traits or features that would give her away.

Charade's Captivating Scent pheromone-based perfume makes her more appealing to members of the opposite sex. It has almost a hypnotic effect and turns men to putty in Charade's capable hands.

Charade's favored methods of killing are poisons and fatal "accidents." Many of the poisons she uses are her own concoctions; her favorite is one that induces heart attacks (as she tearfully explains to the police later: "We w-were in b-b-bed together and h-he just, just gasped and s-sort of collapsed. Oh, God... <SOB!>"). When appropriate, she carries a poisoned knife and a derringer with her.

If necessary, use her Gadget Pool to buy whatever poisons or devices she needs to accomplish a particular mission. For example, she might arrange to meet her latest victim in his jacuzzi, and bring along a radio/CD player. Hidden in the radio is a taser-like device. She gets out of the water to get another glass of champagne and "accidentally" knocks the radio into the water, electrocuting her erstwhile companion. Before the ambulance arrives, she removes the "taser" and shreds it in the disposal. Between her good looks and "bereaved companion" act, no one has ever caught on to her before she was hundreds of miles and three other identities away.

Campaign Use: Charade works primarily in the United States, but is no stranger to Europe or the Mediterranean. She's a frequent visitor in Las Vegas, Monaco, the various Clubs Med — and, of course, Hudson City.

Adventures involving Charade should start with the PCs learning that someone wants a target assassinated and has brought an expert assassin into the city. From there, they need to track down Charade and then capture her before she can fulfill her contract. Alternately, you can arrange a long-term subplot so that a PC gets involved in a romantic relationship with Charade before he knows who she really is, or have Charade become a female PC's rival for some man's affections.

To increase Charade's power, make her a more effective hand-to-hand combatant: increase her DEX as appropriate, improve her defenses (perhaps with a little Combat Luck), and give her some more Extra DCs with Jujutsu. To make her less effective, remove her Shape Shift and make her rely on Disguise to hide her identity.

Charade generally doesn't Hunt people; she's an assassin, not a bounty hunter. As a Hunted, Charade seeks to insinuate herself into the Hunted's life — likely either as a girlfriend or a friend's girlfriend. Once she has the trust of her target, she kills him.

Charade has an extensive record for murder and theft. The police have her fingerprints and DNA on file, but don't know her real name or background.

Appearance: Although Charade can look like just about any female, her true appearance is an extremely beautiful woman with shoulder-length red hair. She is 5'9" tall, trim, well-built, and has the muscle tone of someone who works out regularly. She favors glamorous clothing that shows her figure to best advantage (strapless evening gowns, sheer dresses, swimwear, and so on).

FLEUR DE LISA				
Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
18	DEX	24	13-	OCV: 6/DCV: 6
15	CON	10	12-	
12	BODY	4	11-	
12	INT	2	11-	PER Roll 11-
18	EGO	16	13-	ECV: 6
15	PRE	5	12-	PRE Attack: 3d6
14	COM	2	12-	
6	PD	3		Total: 10 PD (4 rPD)
6	ED	3		Total: 10 ED (4 rED)
4	SPD	12		Phases: 3, 6, 9, 12
8	REC	4		
40	END	5		
40	STUN	12		Total Characteristics Cost: 107
Movement: Running: 6"/12"				
Cost Powers				
75	<i>Scent Powers:</i> Multipower, 75-point reserve			
3u	1) <i>Mind Controlling Scents I:</i> Mind Control 10d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +½); Based On CON (-1), Only To Control/Inflict Emotions (-½), Reduced By Range (-¼) 7			
3u	2) <i>Mind Controlling Scents II:</i> Mind Control 6d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +½), Area Of Effect (5" Radius; +1); Based On CON (-1), Only To Control/Inflict Emotions (-½), Reduced By Range (-¼) 4			
4u	3) <i>Allergic Reaction:</i> Sight and Smell/Taste Group Flash 5d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +½) 4			
5u	4) <i>Toxic Pollen:</i> Drain CON 3d6, NND (defense is Life Support [Self-Contained Breathing or appropriate Immunity]; +½), Limited Range (12"; +¼) 5			
2u	5) <i>Fill The Air With Pollens:</i> Change Environment 4" radius, -3 Sight Group PER Rolls; Limited Range (12"; -¼) 2			
8	<i>Armored Costume:</i> Armor (4 PD/4 ED); OIF (-½) 0			
5	<i>Poison Immunity:</i> Life Support (Immunity: phytotoxins) 0			
Skills				
9	+3 with Scent Powers			
10	+2 DCV			
20	<i>Captivating Scent:</i> +4 with Interaction Skills			
3	Conversation 12-			
3	Interrogation 12-			
2	CK: Hudson City 11-			
2	KS: Perfumes 11-			
3	KS: Plants And Flowers 11-			
3	Persuasion 12-			
2	PS: Sales Clerk 11-			
3	Seduction 12-			
5	SS: Botany 13-			
3	Trading 12-			

FLEUR DE LISA PLOT SEEDS

The pollens Fleur de Lisa's body secretes were only the beginning: over time, she becomes more and more plant-like. As her body transforms, she also becomes less and less human. Her greed is replaced by a desire to tear down the city and let plants rule once again, and she embarks on a killing spree to achieve this goal. Can the PCs stop this new and more deadly Fleur de Lisa?

Fleur de Lisa might not have grandiose ambitions, but not every criminal is willing to settle for larceny. Guiltoline and his terrorist organization devise a way to disseminate Lisa's pollen across the city and plan to invoke rage in the citizenry. Can the PCs stop them before Hudson City boils over in riots?

Fleur de Lisa turns over a new leaf and asks to join the PCs' team to prove her good intentions. Can they trust the former villain? Might she have a romantic interest in one of the PCs? Or do the PCs have something she wants to steal?

Total Powers & Skills Cost: 173**Total Cost: 280****150+ Disadvantages**

- 15 Distinctive Feature: Always Smells Of The Best Perfume Ever Created (Not Concealable; Noticed and Recognizable)
- 20 Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
- 15 Psychological Limitation: Greedy (Common, Strong)
- 10 Reputation: criminal with emotion controlling powers, 11-
- 15 Social Limitation: Secret Identity (Lisa Bloom) (Frequently, Major)
- 10 Vulnerability: 2 x Effect from Transforms (Uncommon)
- 45 Experience Points

Total Disadvantage Points: 280

Background/History: “Please stop,” Lisa Bloom said, trying to keep the aggravation out of her voice. She was at work, manning the perfume counter at a department store in the Gadsen Consumerplex. Several children, ages four to eight, were grabbing the perfume bottles Lisa had taken out for their mother to sample — the same mother who now stood fifteen feet away ignoring her children — and they were using them as squirt guns. They were having a good time; Lisa was not.

“Please stop,” Lisa said again, her voice noticeably nasal and a little bit hoarse. The commingling scents were clogging her sinuses, and she could feel a headache coming on. The children kept on screaming and squirting clouds of perfume at each other. Lisa called, “Ma’am? Ma’am... your children...” But the mother ignored her, just like she ignored her children.

Suddenly, Lisa began to sway on her feet. Her skin felt moist, as if it dripped with the cloying smells filling the air. She could feel the blood pounding in her veins. Her ears filled with a rushing sound, and her vision blurred at the edges, beginning to narrow. Then she blacked out.

When she came to, she was still on her feet. It must’ve only been seconds later, because the children were still screaming and squirting each other. Her voice tired but calm, Lisa said again, “Please stop.”

And the children froze, gazing up at Lisa with puppy-like devotion. Lisa stared down at the children in surprise. She adjusted her blouse, then her jacket. She said, “Please put the perfume bottles back on the counter.”

Again the children did as she asked, each hurrying to return the bottle to the counter, but their eyes never left Lisa. Even as their negligent mother dragged them away, the four children continued to stare back over their shoulders at Lisa.

Lisa smiled at them and waved. *You just need to be forceful*, she told herself. *Forceful, but calm and never forget polite — I wonder how long it’ll take for the smell to go away...*

The smell still hadn’t gone away by the time Lisa got off work. Her clothes reeked of it, and she was embarrassed. She felt gauche, like one of those

women who wore too much perfume and were always buying more, trying out every scent she had to offer. Judging by the men and women who stared after her as she walked through the mall on her way to the bank, other people thought the same thing. But she didn’t have time to go home, shower, and change — the bank would close soon and she’d received notice she was overdrawn on her account.

She knew it was just a stupid error — some clerk had misapplied someone else’s check — but she needed to take care of it. She had bills to pay and working at the perfume counter in a department store didn’t pay her well enough to have any money saved up. Besides, Lisa liked to spend money. It was one of her few pleasures in life.

In the bank, the teller told her she was right — the bank had cashed someone else’s check through her account — and Lisa breathed a sigh of relief. But then the teller told her it would take three to five business days to adjust the error.

“But I need that money now,” Lisa protested, her voice high-pitched and angry. She had known the bank would make her life difficult — they always did, even when it was their mistake. Right before her eyes, she saw what looked to be bluish-green dust drift slowly from her palm, snake in a slender stream through the air, and engulf the teller’s head.

The teller cocked his head and stared at Lisa. “Okay, anything for you,” he said, his voice worshipful. “How much do you need?”

Lisa leaned back in surprise. That wasn’t at all what she was expecting. The teller was being far too reasonable for a bank employee. She performed a little experiment. She said, “I need five thousand dollars” — much more than she had in her bank account.

The teller gulped, turned nervously around to see where his supervisor was, and then turned back to Lisa. He stared at her with devoted eyes, nodded his head, and began to count out five thousand dollars.

Lisa shoved the wad of bills in her purse. With a wave over her shoulder, she walked out of the bank and into a life of crime as Fleur de Lisa.

Personality/Motivation: Fleur de Lisa’s power has gone straight to her head. Before that day in the mall, she hadn’t committed any crimes, but not because she was particularly law-abiding or even a good person. She just hadn’t had the opportunity to commit crime, and growing up in the Hudson City suburbs she wasn’t exposed to the criminal world. She never thought she could get away with committing crimes and so didn’t... but as Fleur de Lisa, that’s changed. Now she can walk into a bank, ask for money, and get it. It’s the easiest thing in the world.

Fleur de Lisa is simply greedy. She wants money — and, more importantly, the stuff money can buy. The easiest way to get money is to steal it. She’s not a killer, nor would she ever consider kidnapping someone and holding him hostage. She robs banks, banquets, gallery openings — in short, any place where there’s money and people she can control with her powers.

Quote: “No matter how captivating my scent, there’s no better smell than the smell of money.”

Powers/Tactics: Something strange happened to Lisa Bloom when the children squirted all those different bottles of perfume and filled the air with a hundred different scents. The chemicals changed Lisa, giving her the ability to make scents of her own and release pollen into the air at will — pollen that could invoke emotions in people, as well as cause violent allergic reactions ranging from eyes and nasal passages swelling shut to heart attacks. She secretes these pollens from her pores; when she uses her powers, they’re visible as bluish-green or yellow dust billowing from her hands and drifting at her command. With the pollens, she can invoke emotions in a target — “love me” and “fear me” are her usual choices.

Fleur de Lisa mainly uses her powers to “convince” people to give her money — in other words, she charms her victims out of their cash. She’s not a combatant and prefers to avoid a fight when possible. She’s also not a killer, and rarely uses her Toxic Pollen. That said, she’s never been cornered before and left with no other choice....

Fleur de Lisa always smells good — her body gives off a scent appealing to both men and women, which provides her with a bonus to Interaction Skills. Nothing she’s tried can conceal this scent (it overpowers any other perfume she wears), and no matter who smells it, he (or she) thinks it is the nicest scent he’s ever smelled.

Campaign Use: Fleur de Lisa robs people. She employs goons — she calls them her Flower Children — to help her with her robberies, mainly to make sure no one sounds an alarm or tries any heroics (and to do the heavy lifting). After constant exposure to Fleur de Lisa’s pollens, her goons eventually come to worship her and are steadfastly faithful and devoted to her. They wear costumes similar to Fleur de Lisa’s own.

Fleur de Lisa isn’t likely to Hunt a PC. If she does, it is only to seduce him or embarrass him.

To make Fleur de Lisa more powerful, increase the points in her *Scent Powers* Multipower and then increase the slots accordingly. You could also give her the power to control plants (pages 254-259 of *The UNTIL Superpowers Database* list a selection of such powers), and perhaps some defensive abilities. To reduce her power, reduce her Multipower to 60 Active Point slots.

Fleur de Lisa has an extensive record for robbery, but the HCPD doesn’t know who she is.

Appearance: Lisa Bloom is a tall, thin woman with short blonde hair and blue eyes. In her civilian identity she wears black slacks and silk shirts (casual but stylish ones, usually in a pastel color). Her costume is a sleeveless lime green bodysuit with a full face mask. On the chest of the suit is a golden fleur de lis, and she covers her face with a green domino mask. She wraps her bare arms with red roses, their thornless stems woven together and winding up from her wrists to her shoulders.

GUILLOTINE PLOT SEEDS

OMOR has decided Guillotine is too blood-thirsty and sadistic even for them. They leak information concerning his whereabouts to the PCs. Will the PCs realize they're being used as pawns? And will they find the assassins OMOR has dispatched to kill Guillotine once the PCs subdue him?

Guillotine's father, Representative Talbot, is in town. Guillotine decides he wants his father dead. Can the PCs stop him from committing patricide?

A series of bombings rock Hudson City. The PCs track down Guillotine and capture him. But he claims he's just a patsy... that the real bombers are agents for the government. Could this possibly be true... and if so, how will the PCs deal with the situation?

GUILLOTINE				
Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
25	DEX	45	14-	OCV: 8/DCV: 8
23	CON	26	14-	
15	BODY	10	12-	
13	INT	3	12-	PER Roll 12-
12	EGO	4	11-	ECV: 4
13	PRE	3	12-	PRE Attack: 2½d6
12	COM	1	11-	
6	PD	3		Total: 10 PD (4 rPD)
6	ED	1		Total: 10 ED (4 rED)
5	SPD	15		Phases: 3, 5, 8, 10, 12
8	REC	0		
46	END	0		
35	STUN	0		Total Characteristics Cost: 116
Movement: Running: xx"				
Cost Powers END				
27	<i>Right Guillotine Launcher:</i> RKA 2d6, +2 Increased STUN Multiplier (+½), Reduced Endurance (0 END; +½); OIF (-½), Extra Time (takes two Segments for a blade to return after it's fired; -¼), No Knockback (-¼), Will Not Work In A Strong Magnetic Field (-¼) 0			
5	<i>Left Guillotine Launcher:</i> Another Guillotine Launcher 0			
<i>Martial Arts: Dirty Infighting</i>				
	Maneuver	OCV	DCV	Notes
4	Disarm	-1	+1	Disarm, 25 STR
4	Kidney Blow	-2	+0	HKA ½d6 (1d6+1 w/STR) 0
4	Low Blow	-1	+1	2d6 NND (1)
4	Punch/Backhand	+0	+2	5d6 Strike
5	Roundhouse	-2	+1	7d6 Strike
3	Throw	+0	+1	3d6 + vel/5, Target Falls
9	<i>Armored Costume:</i> Armor (4 PD/4 ED); OIF (-½) 0			
13	<i>Can Take A Punch:</i> Physical Damage Reduction, Resistant, 50%; Requires A CON Roll (-½), STUN Only (-½), Character Must Be Aware Of Attack (-¼) 0			
Perks				
5	Contact: a prominent American anarchist 14-			
6	Contact: One Man, One Rule (French anarchist organization) 11-			
Skills				
8	+4 OCV with Guillotine Launchers			
3	Bribery 12-			
1	Demolitions 8-			
1	Forgery (Documents) 8-			
1	Language: French (basic conversation; English is Native)			
3	Stealth 14-			
3	Streetwise 12-			
2	WF: Small Arms			
3	Scholar			
4	1) KS: Anarchism/Nihilism 14-			
2	2) KS: The Military/Mercenary/Terrorist			

- World 12-
- 2 3) KS: Political Philosophy 12-
- 2 4) KS: World Politics 12-
- 3 Traveler
- 2 1) AK: Europe 12-
- 1 2) CK: Amsterdam 11-
- 1 3) CK: Berlin 11-
- 1 4) CK: Hudson City 11-
- 2 5) CK: Paris 12-

Total Powers & Skill Cost: 134

Total Cost: 250

150+ Disadvantages

- 5 Distinctive Features: Prominent Scar On Face (Easily Concealed; Noticed and Recognizable)
- 5 DNPC: Norma (fellow anarchist/terrorist, girlfriend), 8- (Normal; Useful Skills)
- 25 Hunted: The CIA 11- (Mo Pow, NCI, Capture/Kill)
- 20 Psychological Limitation: Ardent Anarchist/Nihilist (Common, Total)
- 15 Psychological Limitation: Sado-Masochist (Common, Strong)
- 15 Reputation: anarchistic terrorist, 11- (Extreme)
- 15 Social Limitation: Secret Identity (Richard Talbot/Kerensky) (Frequently, Major)

Total Disadvantage Points: 250

Background/History: Richard Talbot, son of United States Representative Geoffrey Talbot (R-VA, 1964-present), was a rebellious youth. As a teenager he rejected his parents' Republican values and turned to vandalism and petty crime. Because of his father's political connections, he stayed out of juvenile detention — which only made him worse. Regardless of the number of hours he spent in therapy, Richard's crimes became more and more serious until finally his father, fearing a reporter would eventually stumble upon Richard's sordid past during an election year, shipped him off to Europe.

In Europe, Richard fell off the map. He never arrived at the private boarding school that promised his parents it would teach him how to be a law-abiding citizen. Drifting across the continent, he changed his name to Kerensky and eventually fell in with several anarchism-oriented organizations including One Man, One Rule (OMOR), a group based in Belgium which had a reputation for doing little more than sitting around coffee shops and talking about the overthrow of government. In truth it was a violent, driven organization that masked its intentions well.

The appeal of anarchy for Richard was obvious — as a political philosophy, it gave meaning to Richard's larcenous and violent tendencies, allowing him to justify whatever harm he did in the name of "overthrowing tyranny" and "ushering in a new age of individual freedom." Richard became a fervent believer in anarchy, and that, coupled with his keen intellect, is why the leadership of OMOR chose him to attend university in Paris. There he would act as a recruiter, directing fervent young men and women into OMOR's ranks.

Richard soon became disgusted with academia — its passiveness was contrary to everything he believed — but he knew his task an important one, so he kept at it. After six years he received his degree in Political Science, and then he petitioned OMOR leadership to allow him to take a more active role in the organization: he wanted to be in operations, not recruitment. They granted his request, reassigning him to Operation Guillotine.

Tasked with creating a group of highly-skilled assassins, Operation Guillotine involved both rigorous physical augmentation and deadly training with a weapons system that would not only be effective, but inspire terror. Richard was the only survivor of Operation Guillotine — the rest either died during either augmentation or their trial mission. But Richard took to it like he was born to the role of assassin. Since then he's worked with or for numerous terrorist groups all over the world, most devoted to anarchist or nihilist causes.

Personality/Motivation: Guillotine is a fanatical believer in the philosophies of anarchism and, to a lesser extent, nihilism. The groups he works with and crimes he commits likewise seem devoted to supporting these causes, but Guillotine's political philosophy stems from a simple sadistic/sociopathic desire to hurt others. In anarchy he finds a justification for the pain he inflicts. Even if he stopped believing in anarchy, he would continue to hurt others — but without any special justification. The root cause of sadism goes deeper than simple rebellion against his parents — Guillotine is simply insane.

Quote: “Off with the exploiter's head!”

Powers/Tactics: Guillotine's namesake weapons, his Guillotine Launchers, are two bracer-like instruments that cover most of his forearm, including a steel “glove” for his each of his hands. Mounted on top of each launcher is a heavy steel blade 20 cm wide, 1 cm thick, and extremely sharp. The Launchers fire the blades by means of a “magnetic linkage” system like a miniature rail gun. After hitting or missing their target, the blades use the magnetic linkage and a computer guidance system to return to Guillotine and affix themselves to the Launchers; this retrieval process takes about two seconds. The Launchers are vulnerable to disruption by magnetic fields or radio waves, which prevent them from firing or cause them to drop to the ground if they're in mid-flight; additionally, the blades can be attacked while in the air (consider them to have DEF 12, DCV 10).

Guillotine avoids open combat, preferring terrorist actions such as hostage-taking, surprise attacks, and assassination. On several past occasions he's escaped from police or crimefighters by cutting through a wall with his guillotine blades. He has no formal martial arts training, but is a vicious street fighter.

Campaign Use: Guillotine is an assassin... and unlike Charade, his methods aren't sneaky. He might hire himself out to any criminal group as long as they made a sizeable donation to One Man, One Rule or another anarchist organization. Most of his targets are political — high-ranking elected figures, typically, but any political figure will do.

To make Guillotine more of a threat, give him Find Weakness with his Guillotine Launchers. To make him less dangerous increase the time it takes for the guillotines to return to his wrist bracers to 4 Segments, or even a full Turn.

Guillotine isn't likely to Hunt someone unless that person publicly represents something he despises (such as a hero with a national flag on his costume, or the like). As a Hunted, Guillotine gets in touch with a local anarchist group and stages some terrorist action — bombing a government building, taking hostages, an assassination attempt, or the like. He lurks in wait, and when his target appears, he strikes from ambush.

Guillotine is responsible (and wanted for) for the murders of Italian legislator Giovanni Buonacrolla; Iphigenie Turrandout, French Ambassador to the United States; and American industrialist Gilbert Billingsley. Various police agencies want him for questioning regarding other murders as well.

Appearance: Guillotine stands 5'11" and has a medium build. He has black hair and grey eyes with a scar running over his left eye from the center of his forehead to his lower jaw. (He picked up the scar during Operation Guillotine training, when he failed to successfully retrieve his blade as it returned.) His costume is a gold bodysuit, armored, with a red anarchy symbol (an “A” within a circle) spraypainted on its chest. He wears a red handkerchief mask tied over the lower half of face, stainless steel Guillotine Launcher bracers on both forearms, two red belts, and red boots.



HOT ROD PLOT SEEDS

A major Hudson City car show starts soon, and this year's theme is hot rods. Will the PCs be able to stop Hot Rod from making off with the cars being exhibited?

In their quest to stop a drug ring, the PCs track the production of a new methamphetamine to Finch County — but Hot Rod rules the rural location with an iron fist. Can they break his hold on his territory and stop the flow of meth into the city? And what do the region's biker gangs think of the whole situation?

The devil who owns Hot Rod's soul finally puts his plan into motion. Hot Rod and his goons roar into Hudson City, terrorizing other motorists and setting fire to everything in their path. They've brought Hell to the urban abyss — and especially Scarlet, who finds herself at the center of their attacks. Can the PCs stop them before Scarlet finally snaps and crossed the line?

HOT ROD				
Val	Char	Cost	Roll	Notes
12	STR	2	11-	Lift 100 kg; 2d6 [1]
23	DEX	39	14-	OCV: 8/DCV: 8
12	CON	4	11-	
10	BODY	0	11-	
18	INT	8	13-	PER Roll 13-
15	EGO	10	12-	ECV: 5
20	PRE	10	13-	PRE Attack: 4d6
16	COM	3	12-	
6	PD	4		Total: 9 PD (3 rPD)
6	ED	4		Total: 9 ED (3 rED)
5	SPD	17		Phases: 3, 5, 8, 10, 12
6	REC	4		
24	END	0		
35	STUN	13		Total Characteristics Cost: 118

Movement: Running: 6"/12"

Cost Powers **END**

25 *Hell Of A Driver:* Aid Vehicle
Characteristic 3d6, any Vehicle
Characteristic one at a time (+¼); Requires
A Combat Driving Roll (-½) 0

8 *Hell Of A Driver:* Aid Running 2d6;
Only Works On Ground Vehicles (-1),
Requires A Combat Driving Roll (-½) 0

Perks

23 Vehicle: '32 Ford Sedan (see below)

Talents

6 Combat Luck (3 PD/3 ED)

Skills

8 +4 with Ground Movement, Usable By
Other (x8 Mass [*i.e.*, a Size 4 or smaller
vehicle]; +1); Only For Wheeled Ground
Vehicle Character Is Driving (-2)

21 +4 with All Combat, Usable By Other
(x8 Mass [*i.e.*, a Size 4 or smaller vehicle];
+1); Only For Wheeled Ground Vehicle
Character Is Driving (-2)

3 Analyze Driving Ability 13-

5 Combat Driving 16-

4 CK: Hudson City 14-

4 KS: Automobiles 14-

4 KS: Hudson City Underworld 14-

3 Mechanics 13-

3 Persuasion 13-

3 Seduction 13-

3 Stealth 14-

3 Streetwise 13-

3 TF: Common Motorized Ground Vehicles,
Two-Wheeled Motorized Ground Vehicles

3 WF: Small Arms, Knives

Total Powers & Skills Cost: 132

Total Cost: 250

150+ Disadvantages

10 Hunted: Scarlet 8- (As Pow, Capture)

20 Hunted: Hudson City Police Department
8- (Mo Pow, NCI, Capture)

20 Psychological Limitation: Impulsive Hot-
head (Very Common, Strong)

10 Rivalry: Professional (other drivers of vehi-
cles; More Powerful [significant group])

25 Social Limitation: Subject To Orders (devil
that won his soul) (Very Frequently, Severe)

15 Social Limitation: Secret Identity (Roderick
Deuce) (Frequently, Major)

Total Disadvantage Points: 250

Background/History: There's a story told in Finch County about when the Devil came to race. Out along Route 23, a lonely stretch of two-lane highway that fell into disuse after the interstate went through, there was a boarded-up drive-in called the Red Top Diner. Just like they had for decades, the young men of Finch County came in their hot rods and gathered at the Red Top on Friday and Saturday nights, their big block engines filling the quiet night with rumbles and roars. As the night wore on, the drivers would race along a quarter-mile stretch of Route 23. Mostly they only wagered pride, beer, and money on the outcome, but sometimes the races became more serious and pink slips changed hands. One of these drivers was Roderick Deuce, whose 1932 Ford Sedan had never lost — not until the Devil came to the Red Top.

For a native of Finch County, a rural place several counties over from the bright lights of Hudson City, Rod had a lot of money. He worked as a courier for the Hudson City crime lords, moving drugs and other illicit goods from the city to the state line. Much of his money went into his hot rod... and there wasn't a faster car in Finch County, maybe not even in the state. That night a faster car pulled into the Red Top's gravel lot — a blood red Model A detailed with yellow and orange flames stretching from the front chrome bumper to the raised-up read end — but that car came from nowhere in this world.

The Model A's painted flames seemed to flicker and crackle in the headlights of the other cars. Blue and black fires flared from its dual exhaust pipes, the chrome scorched burnt orange and black. Its engine didn't so much rumble and roar, as groan and moan with anguish, and the supercharger gasped like the last breath of a dying man. The man who stepped out of the car was tall and thin with wavy black hair and a goatee. He was wearing red leathers and snakeskin cowboy boots. He told the assembled hot rodders he was looking for a race, and it was Rod Deuce that took up his challenge.

"What are we racing for?" Rod asked.

"Pink slips," the man answered. "This car against the pink slip for your soul."

Rod laughed, but his laughter caught in his throat when he saw the man wasn't laughing with him — and when he saw the flames dancing in the man's eyes, he knew this race was for real.

The two hot rods were bumper to bumper off the line. Rod's '32 Ford roared; the man's — the Devil's, Rod now knew — a Model A screamed. Out of the

corner of his eye, Rod saw the Devil look over at him. He winked. He opened his mouth in a wolfish grin and his forked tongue flickered out, licking at his sharp teeth. Then the Devil left Rod in the dust.

When Rod finished the quarter mile, the Devil was already out of his car, leaning against his Model A with his arms crossed over his chest.

“Don’t worry,” the Devil told him. “You’re not going to Hell yet. I’ve got a job for you. You’re going to like it — give you a taste of some worldly power. First, though, you’re going to need a faster hot rod...”

Personality/Motivation: Hot Rod was once a small-time criminal, but he’s become a pawn in a devil’s scheme to turn Scarlet to evil. Whether this devil works alone, or at the behest of some greater evil, is unknown (and left to the GM to decide). The devil who claims Hot Rod’s soul has given his servant driving skills beyond the ken of normal men, and also souped up his rod so it would leave most mundane cars in the dust. Hot Rod was always impulsive and reckless, but losing his soul and knowing that some day he’ll find himself in Hell has only made him more prone to take dangerous risks.

For the time being, the devil has yet to command Hot Rod to confront Scarlet directly. Instead, he uses his pawn to investigate her and her activities in an attempt to learn everything about her so he can devise the perfect plan to drive her to cross the line from good to evil. But it’s only a matter of time before the devil, and thus Hot Rod, puts his final machinations in motion.

Quote: “The Devil built my hot rod.”

Powers/Tactics: Hot Rod’s powers stem from his supernatural driving ability and infernally built car. He can improve the performance of any vehicle, using Aid and Skill Levels to provide it with supernatural handling and speed, but he much prefers to use his own car in his capers. In combat he generally tries to use Move Throughs and Move Bys to cripple or kill his opponent. When fighting costumed crimefighters, he never leaves his hot rod, and if left with no other choice, he retreats rather than get out of his car. If somehow forced from his hot rod, he attempts first and foremost to secure another vehicle. In a car that’s not his own, he typically uses his Aid to raise the vehicle’s SPD so it’s closer to his own.

Campaign Use: By following his demonic patron’s advice, Hot Rod has established himself as the biggest man in the Finch County underworld, although most of his criminal activity is still at the behest of Hudson City crimelords (and his crimes often take him into Hudson City proper). He only acts as a courier for the most important assignments, trusting the other members of his gang, all of whom have mundane hot rods, to carry out more routine jobs.

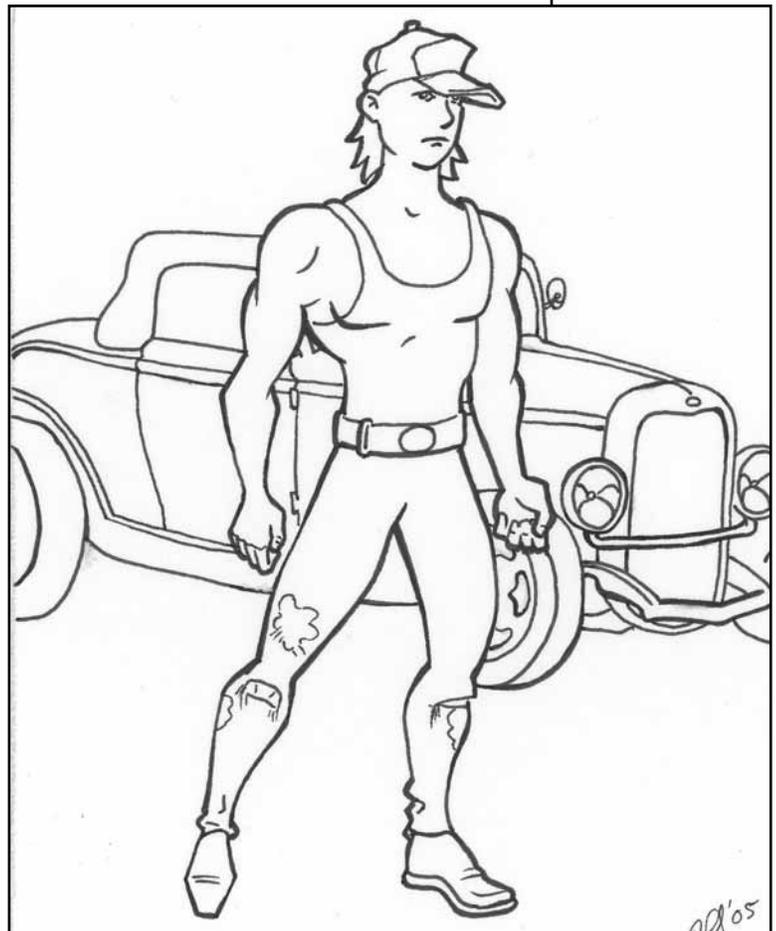
Hot Rod can become involved in any adventure that features either (a) transporting illicit goods to or from Hudson City, or (b) Scarlet. The greatest challenge he presents is capturing him, since he moves awfully fast behind the wheel and maneuvers like, well, a speed demon. For goons he employs other hot

rod drivers, and they usually travel in packs. As his personal entourage, he typically carries three passengers nicknamed Shotgun, Louie, and Roscoe. Called collectively the Pit Crew, all three typically carry firearms, and fire on opponents, while Hot Rod maneuvers the vehicle. Shotgun sits in the front passenger seat; Louie sits in the back seat on the left; and Roscoe sits in the back seat on the right.

To make Hot Rod more powerful, enhance his car with gadgets. The Supercar described on page 46 of *The Ultimate Vehicle* has several write-ups of appropriate gadgets. To make him less powerful, reduce the dice in his *Hell Of A Driver Aids*, or get rid of them entirely.

Hot Rod could easily Hunt any PC with a fast vehicle, and his goal is to beat the PC in a race — if the PC happens to die in the process, so much the better, but Hot Rod really just wants to humiliate him.

Appearance: Hot Rod is a white male in his twenties who stands 6’1” and has an athletic build. He doesn’t wear a costume per se, but he always wears blue jeans ripped at the knees and stained with oil and a muscle shirt depicting something automotive — usually either an engine manufacturer or an airbrushed hot rod. He wears a baseball cap, the brim bent at nearly any angle, over blonde hair and carries a grease-stained handkerchief in his back pocket.



'32 FORD SEDAN — BRIMSTONE HOT ROD

Val	Char	Cost	Notes
4	Size	20	2.5" x 1.5"; -4 KB; -2 DCV
30	STR	0	Lift 1.6 tons; 6d6 HTH [0]
20	DEX	30	OCV: 7/DCV: 7
20	BODY	6	
8	DEF	18	
5	SPD	20	Phases: 3, 5, 8, 10, 12
			Total Characteristic Cost: 94

Movement: Ground: 36"/144"
Swimming: 0"/0"

Abilities & Equipment

Cost Power **END**

24 *Motorized Two-Wheeled Vehicle:* Ground Movement +30" (36" total), x4 NCM; OAF (tires; -1½), Only On Appropriate Terrain (-¼), 1 Continuing Fuel Charge (easily-obtained fuel; 6 Hours; -0) [1cc]

6 *Super-Reinforced Tires* (see *The Ultimate Vehicle*, page 41) 0

-2 *Ground Vehicle:* Swimming -2" (0" total)

Skills

4 *Superb Handling:* +2 with Ground Movement

Total Abilities & Equipment Cost: 32

Total Vehicle Cost: 126

Value Disadvantages

10 *Distinctive Features:* Hot Rod (Concealable With Difficulty; Noticed And Recognizable)

Total Disadvantage Points: 10

Total Cost: 116/5 = 23

RHAPSODY

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
20	DEX	30	13-	OCV: 7/DCV: 7
12	CON	4	11-	
12	BODY	4	11-	
15	INT	5	12-	PER Roll 12-
21	EGO	22	13-	ECV: 7
15	PRE	5	12-	PRE Attack: 3d6
14	COM	2	12-	
6	PD	3		Total: 9 PD (3 rPD)
6	ED	4		Total: 9 ED (3 rED)
4	SPD	10		Phases: 3, 6, 9, 12
7	REC	4		
34	END	5		
35	STUN	9		Total Characteristics Cost: 112

Movement: Running: 6"/12"

Cost Powers **END**

31 *The Power Of Music:* Multipower, 62-point reserve; all slots OAF (high-tech violin; -1)

3u 1) *Lullaby:* Ego Attack 5d6, Reduced Endurance (½ END; +¼); OAF (-1), Visible (Sight and Hearing Groups; -¼) 2

2u 2) *Entrancing Melody:* Entangle 2d6, 2 DEF, BOECV (Mental Defense applies; +1), Takes No Damage From Physical Attacks (+¼), Works Against EGO, Not STR (+¼), Reduced Endurance (½ END; +¼); OAF (-1), Cannot Form Barriers (-¼) 2

2u 3) *Play A Jig:* Mind Control 10d6, Reduced Endurance (½ END; +¼); OAF (-1), Set Effect (only to make target dance; -1), Visible (Sight and Hearing Groups; -¼) 2

2u 4) *Out Of Tune:* Hearing Group Flash 6d6, Area Of Effect (8" Radius; +1½), Reduced Endurance (½ END; +¼); OAF (-1), No Range (-½) 2

2u 5) *Rock 'n' Roll:* Drain BODY 3d6, Ranged (+½), Reduced Endurance (½ END; +¼); OAF (-1), Inanimate Objects Only (-1) 2

1u 6) *The Frustrated Musician:* HA +2d6; OAF (-1), Hand-To-Hand Attack (-½) 1

Martial Arts: Karate

Maneuver	OCV	DCV	Notes
4 Block	+2	+2	Block, Abort
4 Disarm	-1	+1	Disarm, 25 STR
4 Dodge	+0	+5	Dodge all attacks, Abort
4 Knifehand Strike-2		+0	½d6 HKA (1d6 with STR)

4 Punch/
Snap Kick +0 +2 5d6 Strike

5 Side/Spin Kick -2 +1 7d6 Strike

8 *Ear Plugs:* Hearing Group Flash Defense (12 points); OIF (-½)

Perks

3 Perfect Pitch

10 Follower: Professor Michael Uzark (adoring fan and inventor of Rhapsody's violin; built on 50 Base Points)

Talents

6 Combat Luck (3 PD/3 ED)

Skills

- 3 +1 with *The Power Of Music* Multipower
- 6 +2 with Karate
- 3 Acrobatics 13-
- 3 Breakfall 13-
- 2 CK: Hudson City 11-
- 2 KS: Karate 11-
- 6 KS: Music 15-
- 6 PS: Violinist 15-

Total Powers & Skills Cost: 126**Total Cost: 238****150+ Disadvantages**

- 20 Hunted: HCPD 8- (Mo Pow, NCI, Capture)
- 20 Psychological Limitation: Insane Love Of Music (Common, Total)
- 15 Psychological Limitation: Code Versus Killing (Common, Strong)
- 10 Reputation: criminal obsessed with music, 11-
- 15 Social Limitation: Secret Identity (Melody Malone) (Frequently, Major)
- 10 Vulnerability: 2 x Effect from Music-based powers (Uncommon)

Total Disadvantage Points: 250

Background/History: Melody Malone was a karate instructor, and Professor Michael Uzark was an engineer who studied ways to mechanically and electronically replicate the human ear. They had only two things in common: they both loved music, and they were both tone deaf.

They met one night after attending the symphony. They were standing outside the concert hall, waiting for their respective dates to join them, both humming off-key. They looked at each other, realized what they were doing — mangling Beethoven's Ninth — and shared a sheepish smile. Each pointed to his or her ear at the same moment, and said, "I'm tone deaf."

It was love at first sight. They ran into each a few times more at the symphony, but within a few months they were attending as a couple. To their friends and family, they seemed a match made in heaven.

The deepest regret both of them held was that they couldn't play music. Each of them loved listening to music so much; and each, as a child, had gone through all the instruments trying to find one they could play. Their parents had spent small fortunes trying to find instructors who could teach them, but both Melody and Uzark were among those rare people who were simply tone deaf — no amount of practice or instruction could help them.

After they dated for a few months and Uzark came to trust Melody, he told her a secret. In his off-hours and free time, he had been cobbling together a secret project. Uzark was confident tone deafness was a neurological problem, and a correctable one at that. He further believed he could correct it by bombarding a tone deaf person with an array of pitches, moving up and down the scale and constantly changing the frequency. He likened it to rewriting the brain, sort of like an aural version of shock therapy, and he was sure it would cure his tone deafness.

Once Melody heard that, she wouldn't leave him alone. She begged him to test his process on her. He refused until she asked him how he would undergo the therapy while running the equipment. It was a question that hadn't occurred to him. His first test had to be on a human subject, but the university would demand tests on animals first, and where was Uzark going to find a rat, or even a monkey, that sang? Uzark had planned on testing himself, but Melody was right. He couldn't do both. In the end he caved in.

Several days later, Melody found herself in a sound-proof room a pair of headphones on her head. Diodes were attached to her temples to measure brainwave activity; more diodes were attached to her chest to monitor her heart rate. Uzark stood at the door. For the third and final time, he asked her if she was sure she wanted to go through with this. She gave him a thumbs up.

He smiled and closed the door behind him, leaving Melody to try to decide what instrument she would learn first. She had settled on either the violin or the piano; she wasn't sure which yet. Then the earphones began to play notes, one right after the other, altering the pitch and frequency each time.

Outside the soundproof room, Uzark left to go get some coffee. It was going to be a long night, and surely nothing could go wrong this early in the process.

When he returned, everything had gone wrong. Melody's EEG and heart rate were off the map. When Uzark opened the door, she was belting out snippets of songs — everything from folk to disco. As Uzark hurried to pull the headphones off her, he realized the pitch of everything Melody sang was perfect, absolutely perfect.

Uzark's method had succeeded in correcting Melody's tone deafness... but it also drove her insane and created the criminal Rhapsody.

Personality/Motivation: Melody Malone was a quiet and composed woman who loved music of all sorts; Rhapsody is a woman possessed of maniacal energy who has an insane love music of all sorts. She loves music so much can't help but steal it in all its forms — instruments, members of a symphony, original compositions by famous composers, and so on — and she wants to share her love of music with the whole world. Whatever happened in that soundproof room drove Melody mad, and her desire to have all the music in the world makes little sense to the sane and rational.

Uzark stands steadfastly beside Rhapsody and has even created the gadget she uses in her crimes. He tells himself it's because this is all his fault and he must remain at her side until he finds a cure for her dementia, but sometimes he can't help but wonder if Rhapsody's madness isn't contagious and if he hasn't been infected.

Quote: "A waltz or a jig — which would you rather dance to, my dear crimefighting confrere?"

Powers/Tactics: Soon after adopting her criminal persona, Rhapsody had Uzark create gadgets to help her with her crimes. The foremost of these

RHAPSODY PLOT SEEDS

Professor Urzak figures out a way to hijack all the radio stations in city and broadcast Rhapsody's music across the airwaves. Rhapsody plans to play a nice catchy tune — one that will make listeners get up and dance, whether they want to or not. As she begins to play, cars across the city start to crash. Can the PCs prevent a wave of disasters, then track Rhapsody to her lair?

It's a bet — Rhapsody and Beatlemania agree to see who can steal more Beatles-related memorabilia in a single afternoon. Can the PCs stop their joint crime spree?

Professor Urzak's his envy of Rhapsody's newfound musical ability drives him over the deep end. He subjects himself to the same process that turned Melody Malone into Rhapsody. Now the criminal duo, Rhapsody and Rhythm, are terrorizing the city — and Rhythm is even madder than his partner....



gadgets is her violin. Made of metal, it has wires and circuits running across its surface that glow with a soft blue light when she uses one of its powers. At the end of the violin's neck is a small, round speaker. This speaker amplifies the sound waves produced by the violin and condenses them into a narrow beam. When fired from the violin, the beam appears as little more than an invisible ripple of the air, similar to a heat mirage. Each of the tunes Rhapsody has learned to play on the violin has a different effect, from putting a target to sleep with a soft lullaby, to shattering inanimate objects with a fast-paced rock song when she holds the violin at her hip and picks the strings with her fingers. Even when the violin's powers fail to have the intended effect, the target finds himself snapping his fingers, tapping his foot, or humming along — her playing is irresistible. In addition to the songs she can play, she can also use the violin as a club (which she typically does if someone tries to interrupt her playing). Though she remains skilled in karate, she usually leaves the hand-to-hand fighting to her goons. She dances at the edges of combat, using her Lullaby or Entrancing Melody to render opponents insensible and her Rock 'n' Roll to destroy Foci.

Campaign Use: Rhapsody's crimes center around or involve music. She might rob a bank and donate the money to the local symphony or opera, steal famous instruments or rare sheet music, or kidnap unhappy people and force them to learn to play an instrument to enrich their lives. If she orchestrates a crime spree, the common tie is the musical period. She doesn't discriminate when it comes to music; she enjoys all kinds — so long as it's played well, or at least earnestly. If it's not played well, she might try to teach the performers how to play... and her lessons aren't exactly pleasant.

The goons Rhapsody uses dress more like members of a symphony than thugs and low-lives. They typically wear black tuxedos with tails, although on occasion Rhapsody has gone on a rock or country kick. Her goons don't necessarily have to appreciate music — but they do have to be willing to tolerate it, because they'll be subjected to recital after recital.

Rhapsody would only Hunt a person if she either thought he was a disgrace to music or she admired his musical talent. If she thinks he's a disgrace, she tries to correct his ways. If she admires the person's talent, she only wants to learn from him. Both of these usually involve kidnapping.

To make Rhapsody more powerful, add slots that give existing Powers the *Area Of Effect* Advantage, and/or increase the points in the Multipower's reserve (and the slots accordingly). To make Rhapsody less of a threat, lower the points and slots in her Multipower and lower her DEX to 18.

The police have almost lost count of the charges of robbery, burglary, kidnapping, and assault against Rhapsody. They do not know her real name.

Appearance: Rhapsody is 5'2" with a trim body. She keeps her brown hair short and brushes it forward, and always seems to smile a wide, toothy grin. She wears a domino mask (usually black) to disguise her identity, and for a costume she wears an outfit appropriate to the sort of music her crime involves. If stealing sheet music for a concerto Mozart composed, she wears a tux with tails. If stealing a guitar Jimi Hendrix played, she dresses like a hippie. If she's after the last microphone the Big Bopper used, she wears chantilly lace and a poodle skirt.

SCARAB				
Val	Char	Cost	Roll	Notes
10+30	STR	15#	11-/17-	Lift 100/6,400 kg; 2d6/8d6 [2/8]
10+5	DEX	7#	11-/13-	OCV: 3/5/DCV: 3/5
10+20	CON	20#	11-/15-	
10	BODY	0	11-	
18	INT	8	13-	PER Roll 13-
10	EGO	0	11-	ECV: 3
10+10	PRE	7*	11-/13-	PRE Attack: 2d6/4d6
8	COM	-1	11-	
4	PD	2		Total: 14 PD (10 rPD)
4	ED	2		Total: 14 ED (10 rED)
2+2	SPD	13*		Phases: 3, 6, 9, 12
4	REC	0		
30	END	5		
20/30	STUN	10		Total Characteristics Cost: 88
*: OIF (armor; -½)				
#: OIF (armor; -½), No Figured Characteristics (-½)				
Movement: Running: 6"/12" Leaping: 20"/40"				
Cost Powers END				
13	<i>Carapace Exo-Skeleton:</i> Reduced Endurance (0 END; +½) for 40 STR; OIF (-½)			0
27	<i>Elytra-Mounted Weapons Array:</i> Multipower, 40-point reserve; all slots OIF (-½)			
1u	1) <i>The Deadly Poison Of The African Bark Beetle:</i> RKA ½d6, Penetrating (+½), Area Of Effect (One Hex Accurate; +½); OIF (-½), 4 Charges (-1) plus Drain BODY 1d6, Ranged (+½), Area Of Effect (One Hex Accurate; +½); OIF (-½), Linked (-½), RKA Must Do BODY (-½), 4 Charges (-1) [4]			
2u	2) <i>The Sticky Secretions Of The Boll Weevil:</i> Entangle 4d6, 4 DEF; OIF (-½), 4 Charges (-1) [4]			
1u	3) <i>The Bewildering Song Of The Greek Lyre Beetle:</i> Ego Blast 2d6, Area Of Effect (5" Cone; +1); OIF (-½), No Range (-½), 2 Continuing Charges lasting 1 Turn each (-1) [2cc]			
1u	4) <i>Insect Touch:</i> Clinging (70 STR); OIF (-½) 0			
7	<i>Big Chitinous Gauntlets:</i> HA +2d6; Reduced Endurance (0 END; +½); OIF (-½), Hand-To-Hand Attack (-½)			
20	<i>Carapace:</i> Armor (10 PD/10 ED); OIF (-½) 0			
7	<i>Air Supply:</i> Life Support (Self-Contained Breathing); OIF (-½) 0			
13	<i>Hindwing-Assisted Leaping:</i> Leaping +13" (20" forward, 10" upward), Reduced Endurance (0 END; +½); OIF (carapace; -½) 0			
Skills				
4	+2 OCV with Big Chitinous Gauntlets			
3	Bureaucrats 11-/13-			
5	Electronics 14-			
7	Inventor 15-			
5	Paramedics 14-			
2	PS: Scientist 11-			
3	Security Systems 13-			
3	Stealth 11-/13-			
4	Survival (Tropical) 14-			

- 3 Scientist
- 2 1) SS: Bacteriology/Virology 13-
- 2 2) SS: Biochemistry 13-
- 2 3) SS: Biology 13-
- 2 4) SS: Botany 13-
- 2 5) SS: Chemistry 13-
- 6 6) SS: Entomology 17-
- 3 7) SS: Pharmacology/Toxicology 14-
- 2 8) SS: Zoology 13-
- 3 Traveler
- 1 1) AK: Africa 11-
- 1 2) AK: Asia 11-
- 1 3) AK: Europe 11-
- 1 4) AK: North America 11-
- 1 5) AK: South America 11-
- 2 6) CK: Hudson City 13-

Total Powers & Skills Cost: 162
Total Cost: 250

- 150+ Disadvantages**
- 20 Hunted: HCPD 8- (Mo Pow, NCI, Capture)
 - 20 Psychological Limitation: Obsession With Insects (Common, Total)
 - 15 Psychological Limitation: Casual Killer (Common, Strong)
 - 20 Reputation: murderous criminal obsessed with beetles and insects, 14- (Extreme)
 - 15 Social Limitation: Secret Identity (Bill Bailey, Ph.D) (Frequently, Major)
 - 10 Vulnerability: 1½ x BODY from Electrical attacks (Common)

Total Disadvantage Points: 250

Background/History: There are 350,000 species of beetle known to man. Entomologist Bill Bailey found a new species while exploring the depths of the Amazon Jungle. Despite the fact that finding a new sort of beetle was a common occurrence in the world of entomology, Dr. Bailey was excited. He loved studying the amazing creatures. He admired their hard shells, their ability to fly, the unique niches they occupied in biomes — the greatest of the insect kingdom, he thought.

Smiling fondly, Dr. Bailey studied the beetle where it was hunched on a vine. It was almost as large as a goliath beetle, and its shell was a bright, bright red with yellow spots.

Hard to believe a beetle this large with this bright a carapace could go undiscovered for so long, Dr. Bailey thought. He stooped over to pick up the beetle, having forgotten one of the cardinal rules of zoology — the brighter a creature's colors, the more likely it was to be venomous.

When Bailey's hand came near the beetle, it plunged its jagged mandibles into his palm. It pumped venom into Bailey's veins, and despite thrashing his hand, he couldn't shake free of the thing. Then he collapsed.

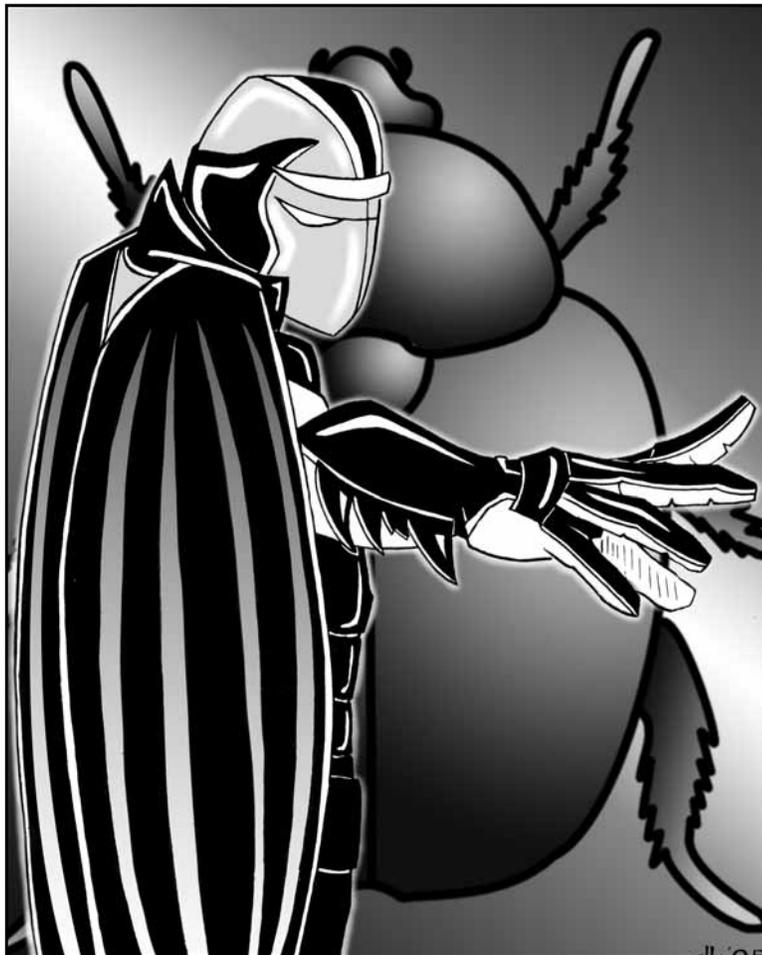
He had a vision. He was crawling along a fallen tree trunk. All around him were beetles chittering excitedly. They bent their mandibles to the task of eating the decaying wood, and Bailey joined them in their meal. The vision flashed. Now he was buzzing over cotton plants with a swarm of boll weevils. They descended on the plants and began to lay

SCARAB PLOT SEEDS

Scarab genetically engineer giant beetles and unleashes them on the unsuspecting city. (See page 89 of *The HERO System Bestiary* for character sheets.) Can the PCs stop the beetles before someone gets hurt?

What cockroaches lurk in the bowels of Hudson City? The Scarab knows... and he's created a device to call them out of hiding. The ultrasonic frequency generator triggers a need for food in the cockroaches, and they eat unceasingly, never satiated. Scarab threatens to keep them eating until people start to starve to death... unless the city pays a ransom. Can the PCs put an end to this evil plot?

LeMastre Park's holding a grand opening ceremony to dedicate its new Butterfly Garden, complete with dancers dressed as butterflies and other festivities. Sounds like a perfect target to the Scarab...



their eggs. The vision flashed again. He was in the Egyptian desert. All across the blowing sands, dung beetles rolled balls of manure with their back legs. He stood on his hands and joined the dung beetles, pushing a ball of manure with his feet. Again and again, the vision changed, and each time Bailey found himself joining the beetles as they went about their lives.

When he regained his senses — when he returned to the humdrum world of mankind — he was in a hospital in Rio de Janeiro. The nurse told him that he had been in coma for three weeks. Bailey knew that wasn't true, but held his tongue. He hadn't been in a coma; he'd been permitted a glimpse of a world beyond humanity's. But who would believe the beetles had made him one of their own for those three weeks? Who would believe he'd lived among the beetles as one of them?

He never said a word about his visions. Once the authorities released him from the hospital, he flew back to the United States and quit his job as a professor at Hudson City State University. He didn't give a reason for quitting — they would have never have believed him. They wouldn't have understood the metamorphosis he'd undergone in Brazil.

For months he didn't leave his basement, where he labored on a secret project — a carapace that would make him a close cousin to beetles, at least in his own twisted mind. When he emerged from his basement and leapt into the air, his shell parting with the elytra spreading wide and the buzzing hindwings emerging, he was no longer

Doctor Bill Bailey — he was the Scarab.

Personality/Motivation:

Scarab no longer sees himself as a part of a mankind's world and no longer feels a need to obey mankind's laws, but he isn't so far gone as to believe he's a beetle (yet). He's been exposed to a different sort of world, one he considers superior, and he believes this insight into the natural world gives him the prerogative to do what he wants. Do beetles follow laws? No, so why should he? Besides, what's a few dead humans, more or less? It's not as if they're as important as beetles....

In conversation, Scarab mutters and mumbles — he rarely speaks with others and has forgotten how to. He has several nervous habits, all of which are off-putting. He scratches himself constantly, cracks his knuckles, and clicks his teeth as if they were mandibles, almost seeming to bite off his words when he finishes a sentence.

His primary motive for committing crimes is to obtain funding for his continued research into the nature of beetles.

Quote: "Fool! What hope do your fists have against my carapace?"

Powers/Tactics: Scarab's powers stem from his carapace, a composite mesh of kevlar, ceramics, and steel. The carapace has an exo-skeleton that increases his strength and other physical attributes; while operating, it clicks and whirs like the chittering of some immense beetle. The back of the carapace — the elytra, or hardened forewings — spread to reveal the weapons mounted on their inner surface. The carapace has three weapons, each based on chemicals produced by beetles. The RKA is a rapid volley of small darts coated with poison. The Entangle is a flurry of small pellets that explode on contact, coating the target in a rapidly hardening secretion. The Ego Attack is the recorded song of the Greek lyre beetle, amplified a thousand times and modulated specially to produce nausea and headaches in the target — the song plays from speakers set in the elytra which have a short battery life. Lastly, he can route his armor's power to the gauntlets and boots so that he can cling to sheer walls with such force that it would take heavy equipment to pull him free.

Scarab cannot fly, but his hindwings allow him to make long leaps. In combat, he takes the high ground, leaping from place to place as nec-

essary, and fires his Ranged attacks at opponents. Once he's exhausted all his Charges, he moves into hand-to-hand or flees.

Campaign Use: Scarab can become involved in most any crime. For the right amount of money, he's perfectly willing to accept jobs, and isn't picky about what jobs he'll perform (the money's going to a good cause, after all). He may also target insect-related objects, such as special exhibits at the museum or a gem-encrusted brooch shaped like a dragonfly.

Scarab generally won't Hunt heroes; he has better things to do. But he will Hunt any person he feels might be able to further his research.

To make Scarab more powerful, increase is DEX to 21, his SPD to 5, and give him Combat Skill Levels with his Multipower. To make him less powerful, remove his CSLs with Big Chitinous Gauntlets and reduce his STR to 30.

Appearance: Bill Bailey is an unattractive man with a unibrow, greasy brown hair, and bad skin. His carapace, however, is an impressive piece of engineering; when wearing it he's seven feet tall and almost four feet wide. Resembling a stylized beetle body, the carapace's curving plates are glossy black with white streaks, and his helmet's face mask is mirrored.

SERPENTINE				
Val	Char	Cost	Roll	Notes
20	STR	10	13-	Lift 400 kg; 4d6 [4]
23	DEX	39	14-	OCV: 8/DCV: 8
20	CON	20	13-	
13	BODY	6	12-	
18	INT	8	13-	PER Roll 13-
14	EGO	8	12-	ECV: 3
20	PRE	10	13-	PRE Attack: 4d6
8	COM	-1	11-	
8	PD	4		Total: 14 PD (6 rPD)
6	ED	2		Total: 12 ED (6 rED)
5	SPD	17		Phases: 3, 5, 8, 10, 12
10	REC	4		
40	END	0		
35	STUN	2		Total Characteristics Cost: 129

Movement: Running: 9"/18"
Leaping: 12"/24"

Cost	Powers	END
	<i>Martial Arts: Snake Kung Fu</i>	
	Maneuver OCV DCV Notes	
4	Block +2 +2 Block, Abort	
4	Disarm -1 +1 Disarm, 40 STR	
4	Dodge +0 +5 Dodge all attacks, Abort	
4	Escape +0 +0 45 STR Escape	
3	Grab -1 -1 Grab, 40 STR for holding on	
5	Kick -2 +1 10d6 Strike	
4	Knifehand Strike -2 +0 HKA 1d6 (2d6 with STR)	
4	Punch +0 +2 8d6 Strike	
3	Throw +0 +1 6d6 +v/5; Target Falls	
4	<i>Tien-hsueh</i>	
	Strike -1 +1 3d6 NND (1)	
8	+2 Damage Classes (already added in)	
2	Use Art with Staff, Three-Section Staff	
10	<i>Expert Martial Artist:</i> Find Weakness 11- with Knifehand Strike	0
18	<i>Serpent Staff:</i> Multipower, 37-point reserve, all slots OAF (-1)	
1u	1) <i>Staff:</i> HA +5d6; OAF (-1), Hand-To-Hand Attack (-½)	1
1u	2) <i>Three-Section Staff:</i> HA +4d6; OAF (-1), Hand-To-Hand Attack (-½) plus +2 OCV; OAF (-1), Only With Block And Disarm (-¼) plus +1" Stretching, Reduced Endurance (0 END; +½); OAF (-1), Always Direct (-¼), No Noncombat Stretching (-¼), Only To Cause Damage (-½), No Velocity Damage (-¼)	1
12	<i>Armored Bodysuit:</i> Armor (6 PD/6 ED); OIF (-½)	0
6	<i>Fast:</i> Running +3" (9" total)	1
8	<i>Good Leaper:</i> Leaping +8" (12" forward, 6" upward)	1
2	<i>Heightened Sense Of Smell:</i> +2 PER with Normal Smell	0
5	<i>Snake Eyes:</i> Infrared Perception (Sight Group)	0
3	<i>Snake Metabolism:</i> Life Support (Immunity to Ophidotoxins)	0

SERPENTINE PLOT SEEDS

Cleopatra really has clutched an asp to her breast this time when Serpentine begins to muscle in on her territory. She tries to trick the PCs into eliminating her rival — will the heroes figure out they are pawns between the two villains? And if so, does it matter? Can they afford to have Serpentine controlling a part of the Hudson City vice world?

A local zoologist has created a device that allows the wearer to communicate with serpents and force them to obey his will. Serpentine steals the device. Now, with a pack of pythons and cobras at his beck and call, goes on a crime spree. Can the PCs stop him?

When Serpentine's arms fall off, he begins to worry. When his legs grow together into one long tail, he knows he's in trouble — but it's too late. Not only has his body become more snakelike, so has his mind. The PCs have to capture the new, and even more savage Serpentine.

Talents

- 15 Combat Sense 13-
- 3 Simulate Death

Skills

- 2 +1 OCV with *Tien-Hsueh* Strike
- 6 +2 with Snake Kung Fu
- 3 Acrobatics 14-
- 4 Animal Handler (Reptiles)14-
- 3 Breakfall 14-
- 3 Combat Driving 14-
- 1 Computer Programming 8-
- 3 High Society 13-
- 3 Interrogation 13-
- 2 KS: The Espionage World 11-
- 2 KS: The Military/Mercenary/Terrorist World 11-
- 3 Lipreading 13-
- 3 Lockpicking 14-
- 3 SS: Herpetology 13-
- 3 SS: Ophidiology 13-
- 3 Security Systems 13-
- 5 Stealth 15-
- 3 Streetwise 14-
- 3 Tactics 13-
- 7 WF: Common Melee Weapons, Common Martial Arts Weapons, Small Arms, Three-Section Staff

Total Powers & Skill Cost: 198**Total Cost: 327****150+ Disadvantages**

- 10 Distinctive Features: Hairless And Eyes With Snakelike Pupils (Concealable, Noticed and Recognizable)
- 20 Hunted: HCPD 8- (Mo Pow, NCI, Capture)
- 20 Psychological Limitation: Coldblooded; Ruthless (Common, Total)
- 20 Psychological Limitation: Always Protects Himself (Common, Total)
- 15 Reputation: ruthless mercenary criminal, 11- (Extreme)
- 10 Susceptible: to antivenin, takes 1d6 damage per Minute
- 15 Social Limitation: Secret Identity (Karl Hasfeld) (Frequently, Major)
- 67 Experience Points

Total Disadvantage Points: 327

Background/History: Even when he was human, Karl Hasfeld was known as a cold-blooded son of a bitch. He was a mercenary, one of the best, with a near-perfect record and a reputation for being willing to do anything... if the money was right.

One day a consortium of illegal arms dealers hired him to “retrieve” some samples of a new biological weapon being developed at a secret lab in India. Karl wasn’t told who was running the lab, and he didn’t care. The consortium’s money was good, and there was a lot of it, so he took the job.

The weapon was a deadly gas created from the particularly lethal venom of some bioengineered venomous serpents. Karl’s assignment was to enter the lab, steal any useful samples, and then kill everyone in the lab and torch the place.

The job went like clockwork. The lab had plenty of security, but none of the soldiers there were as well-trained or as vicious as Karl, and certainly none of the scientists were capable of putting up a fight — or so Karl thought. He’d disposed of all of the personnel and gathered up the canisters of the gas when one of the dying scientists shot at Karl with a pistol. The shot hit the pressurized metal cannister. Karl was bombarded with shrapnel and the deadly bio-weapon; the force of the explosion threw him backwards into a rack of chemicals.

Two days later Karl woke up, amazed he was even alive. The first thing that hit him was the smell of the corpses around him. They stank to high heaven; even after two days, Karl thought, they shouldn’t smell *that* bad. When he looked more closely at them, he realized he wasn’t just thinking of them as dead, but as “cold” — he was seeing the absence of their body heat!

Karl knew then that the gas *had* affected him, even if it wasn’t as its creators intended. He found a mirror and took a look at himself. The changes were obvious. His eyes had slit pupils like those of a snake and were all yellow iris. He didn’t have a single hair on him anywhere, from his head to his once-hairy chest and legs. *It could be worse*, he thought. *At least I don’t have a forked tongue and scaly skin.*

Karl torched the lab and left India. He never contacted the consortium, since he had nothing to tell them. He returned to the States and began exploring his new “condition.” He discovered he was quicker and stronger than he’d ever been, that his senses had been heightened and changed — that he had, for all intents and purposes, become a “human serpent.” He decided to get out of the mercenary business; with his new abilities he could do something even more lucrative... like become a crimelord. A few days later Serpentine was born, and Hudson City hasn’t been the same since.

Personality/Motivation: Serpentine is, like his name-sake, coldblooded, ruthless, and downright evil. He thinks nothing of threatening and killing people, even his own henchmen, to accomplish his objectives. Although he was like this before the accident, since then he’s become even more vicious than ever — the gas affected his mind as well as his body.



Serpentine has also become obsessed with snakes. He has taught himself a great deal about them, and is considering hiring scientists to try to “duplicate” their abilities in himself. Many of his crimes have some sort of “snake” theme.

Quote: “The python’s strength and the cobra’s quickness are mine! My hands are deadlier than a rattlesnake’s venom! You can never defeat me!”

Powers/Tactics: Serpentine’s powers all derive from his exposure to the snake venom bioweapon he was hired to steal. It’s made him preternaturally fast, strong, and vicious, and has heightened his innate senses (and given him a new one, the ability to see in the infrared spectrum). On top of this, Karl has a great deal of mercenary training. He can use most firearms, and is skilled in Snake Kung Fu. He often fights with his Serpent Staff, a snake-headed staff that can convert from a normal staff to a three-sectional staff. Serpentine sometimes also employs weapons derived from snake venoms, trained serpents, and other snake-related weapons.

Serpentine fights as intelligently and tactically as you’d expect from a trained, experienced mercenary. He’s always on the lookout for an advantage; he has no desire to “fight fair” or behave honorably, he wants to win! Ambushes, dirty tricks, and low blows are his specialties... but if it comes to a stand-up fight, he’s ready.

Campaign Use: Serpentine commits any crime that will turn a profit... but more and more, his crimes begin to have snake themes. Whether this is because of some derangement from the explosion that gave him his powers or something else entirely, Serpentine doesn’t know; to him it seems perfectly natural. He might use snake venom to poison a target and then demand a large sum of money in return for the antivenin; steal snake-related artifacts from a local museum to sell on the black market; or kidnap a herpetologist for his own nefarious purposes.

To make Serpentine more of a threat, increase his DEX to 27 and SPD to 6, and/or increase his Find Weakness roll. To weaken him, remove his Damage Classes with Martial Arts and lower his STR to 15.

As a Hunted, Serpentine prefers to meet his prey in mano-a-mano combat, so he tries to separate him from friends and teammates, but he isn’t stupid about it. If his prey is obviously more powerful than he, Serpentine uses every dirty trick he knows — and as a Hunter, Serpentine wants to kill whomever he’s Hunting.

Appearance: Serpentine looks like a normal, well-built, muscular 6’0” tall man without a single hair on his body. His eyes have slit pupils and are all yellow iris. He usually wears no costume other than a red loincloth or kilt; sometimes he adds to this a light green cape with an upturned collar reminiscent of a cobra’s hood.

TICK-TOCK — THE CLOCKWORK MAN

Val	Char	Cost	Notes
1	Size	5	1.25" x .64"; -1 KB; -0 DCV
40	STR	25	Lift 6,400 kg; 8d6 HTH [0]
17	DEX	21	OCV: 6/DCV: 6
20	BODY	9	
15	DEF	50	Hardened (+¼)
3	SPD	5	Phases: 4, 8, 12
			Total Characteristics Cost: 115

Movement: Running: 8"/16"
Swinging: 20"/40"

Abilities & Equipment

Cost	Power	END
22	<i>Finger Saws (Right Hand):</i> HKA 2d6 (3½d6 with STR), Reduced Endurance (0 END; +½); OIF Bulky (-1)	0
30	<i>Left Hand Launcher:</i> Multipower, 60-point reserve; all slots OIF Bulky (-1)	
1u	1) <i>Grapple:</i> Swinging 20", Reduced Endurance (0 END; +½); OIF Bulky (-1), Lockout (can't use other slots in any Phase in which he Swings; -½)	0
2u	2) <i>Packs A Punch:</i> Energy Blast 8d6; OIF Bulky (-1), Limited Range (20"; -¼)	0
2u	3) <i>Distance Grab:</i> Telekinesis (40 STR); OIF Bulky (-1), Affects Whole Object (-¼), Only To Pull Objects To Him (-½), Limited Range (20"; -¼), Lockout (can't use other slots in any Phase in which he has something Grabbed; -½)	0
12	<i>Radar:</i> Radar (Radio Group), Discriminatory, Increased Arc Of Perception (360 Degrees); OIF Bulky (-1)	0
6	<i>Radio And Speaker:</i> HRRP (Radio Group); OIF Bulky (-1), Affected As Sight And Hearing Group As Well As Radio Group (-½)	0
5	<i>Legs And Arms:</i> Extra Limbs (4 — two arms, two legs)	0
10	<i>Air Supply:</i> Life Support (Self-Contained Breathing); 1 Fuel Charge (easily obtained fuel; 6 Hours; -0)	[1]
4	<i>Strong Legs:</i> Running +2" (8" total)	0
4	<i>Heavy:</i> Knockback Resistance -2"	
6	<i>Ejection Seat:</i> Telekinesis (26 STR); OIF Bulky (-1), Affects Whole Object (-¼), No Range (-½), Only To Throw Target Straight Up (-2), 1 Recoverable Charge (-1¼)	[1rc]

Skills

16 *Superior Design:* +2 with All Combat

Total Abilities & Equipment Cost: 120

Total Vehicle Cost: 235

Value Disadvantage

20	Distinctive Features: Large Man-Shaped Clockwork Machine (Concealable; Causes Extreme Reaction)
10	Physical Limitation: Must Be Wound Every 6 Hours (Infrequently; Greatly Impairing)

Total Disadvantage Points: 30

Total Cost: 205/5 = 41

POCKET WATCH

Val	Char	Cost	Roll	Notes
6	STR	-4	10-	Lift 50 kg; 1d6 HTH [1]
12	DEX	6	11-	OCV: 4/DCV: 4
8	CON	-4	11-	
8	BODY	-4	11-	
24	INT	14	14-	PER Roll 14-
15	EGO	10	12-	ECV: 5
6	PRE	-4	10-	PRE Attack: 1d6
10	COM	0	11-	
2	PD	1		Total: 2 PD (0 rPD)
2	ED	0		Total: 2 ED (0 rED)
3	SPD	8		Phases: 4, 8, 12
2	REC	0		
20	END	2		
15	STUN	0		Total Characteristics Cost: 25

Movement: Running: 6"/12"

Cost Perks **END**

41 Vehicle: Tick-Tock, the Clockwork Man (see above)

Talents

5	Eidetic Memory
3	Lightning Calculator
6	Speed Reading (100x)

Skills

7	Combat Driving 15-; Tick-Tock Man Only (-½)
3	Computer Programming 14-
3	Electronics 14-
5	Inventor 15-
4	KS: Clocks And Time Pieces 15-
4	Mimicry 14-
5	Mechanics 15-
5	PS: Clock Repair 16-
3	Systems Operation 14-
3	Scientist
2	1) SS: Computer Science 14-
2	2) SS: Mathematics 14-
2	3) SS: Metallurgy 14-
2	4) SS: Physics 14-
2	5) SS: Robotics 14-

Total Powers & Skills Cost: 107

Total Cost: 132

150+ Disadvantages

15	Physical Limitation: Short (1 m tall, 12.5 kg mass, +2 DCV, +3" Knockback) (All The Time, Slightly Impairing)
15	Psychological Limitation: Desperate For Attention (Common, Strong)
15	Psychological Limitation: Code Versus Killing (Common, Strong)
15	Social Limitation: 13 Years Old (Very Frequently; Minor)
15	Social Limitation: Secret Identity (Alfred "Alfie" Kloch) (Frequently, Major)

Total Disadvantage Points: 225

Background/History: When Alfie Kloch hung blankets up around his workbench in the garage so no one could see what he was working on, his parents didn't think anything of it. The boy had just turned thirteen, and he was at that age when teenagers want their privacy.

When grinding and pounding noises, the flare of an acetylene torch, and the strange smells of smelting metals filled the garage, they didn't think anything of that either. Alfie was a genius and had long ago moved beyond making clocks and small watches, a hobby that had earned him the nickname of Pocket Watch.

But when they caught him coming in from the garage early one morning at 3:00 AM, they grounded him and barred him from the garage for a week. 3:00 AM was well past his curfew, and even geniuses needed their sleep. But by then Alfie didn't care. He had completed his work and finished his greatest creation, Tick-Tock the Clockwork Man. He was ready to start his criminal career.

Alfie was a lonely and bored child, and being a genius didn't help. Even though he attended classes at Hudson City State University, he still had to finish his undergraduate degree and most of his classes were dull. To make matters worse, a thirteen-year-old doesn't have much in common with college-age kids (and vice versa), so he didn't have any friends at school. In fact, he didn't have any friends at all except for Eddie Gorsky, a kid Alfie's age who also read comic books. With so much time on his hands, Alfie had nothing better to do than make himself into a criminal.

The next night, Alfie snuck out of his bedroom after his parents had gone to sleep. He wound up the Clockwork Man, then climbed into the cramped pilot compartment in the machine's chest. Working the levers, he departed his parent's garage, going up the street to a toy store. He used the Tick-Tock's finger saws to cut through the door. Inside, he grabbed some board games and went home.

That was pretty dull, he thought as he idly flipped through his stolen goods. *I didn't need a big machine for that.*

Then it hit him — costumed crimefighters. That's what he needed to liven things up. Crimefighters meant more grandiose crimes with clues the heroes could follow, so he started planning his first crime...

Personality/Motivation: A teenaged genius, Pocket Watch is a bored boy desperate for attention. Though far from neglectful, his parents — William and Peggy Kloch — both work as executives in downtown Hudson City and have positions that demand a lot of their time. Between their jobs and the commute, only one of them is usually home in the evenings (they hire a driver to take Alfie back and forth from college), and it's extremely rare for either of them to be home during the day. Furthermore, his parents have attempted to give their son both the space and materials he needs to develop his genius, as well as the privacy most teenagers want. They've tried hard not to spoil him — they enforce a curfew, make him do chores around the

house, and so on — but they know they can't keep up with Alfie's mind, so if their son says he needs three rods, two square-tooth gears, five springs, and a brass chassis to complete some project for school, they believe him and buy what he wants.

His parents' attempts to nurture his genius have led to Alfie having considerable time and materials on his hands — time enough, in fact, to build a clockwork robot/vehicle that's a match for most crimefighters. Successfully committing crimes while piloting Tick-Tock is about the most challenging thing in his life right now, so it consumes most of his attention. In many ways it's like a video game Alfie's become addicted to: he's always trying to improve his score, defeat the boss monster, or get to the next level.

While piloting Tick-Tock, Pocket Watch does his best to act the part of a villain. He uses Mimicry and the fuzzy speakers set in Tick-Tock's mouth to disguise his voice. He laughs maniacally, tells the heroes they can't possibly win, challenges them to stop his next crime, and so on. Outside of Tick-Tock, Alfie is a quiet boy who mutters inappropriate sarcastic remarks at the wrong times, tries too hard to act jaded, and only gets excited when talking about technology, comic books, or video games — all in all, a typical thirteen year old.

Quote: “Ha. Ha. Ha. bzzz...shrrrk... You cannot stop me. I am Tick-Tock the Clockwork Man. bzzz... shhhrek.”

Powers/Tactics: Alfie Kloch's only unusual ability is his genius — the same genius that created the hulking machine of brass and steel named Tick-Tock. While piloting Tick-Tock from the compartment inside its barrel chest, Pocket Watch has an array of abilities he can use. He can keep an eye on his surroundings via a radar unit, look out the machine's eyes with a periscope, and speak from the robot's mouth via audio and radio transmitters. Driven by pistons and levers, the machine possesses great strength, and this is primarily what Pocket Watch relies on in combat. Tick-Tock's fingers on its right hand have small chains of superhard steel that run from the tips to the knuckles. When activated these chains act like a chainsaw and can cut through some of the hardest substances known to man. Pocket Watch doesn't use these on human opponents — they're for cutting through barred windows and doors, thick walls, and the like. Tick-Tock's left fist can launch from the wrist. Attached by a strong chain, the fist can grab distant objects, deliver a bruising bunch, or act like a swingline.

Tick-Tock is kept running by springs and gears... and just like a watch, it must be wound to operate. Winding the machine keeps it going for six hours, but after then it stops dead until wound again.

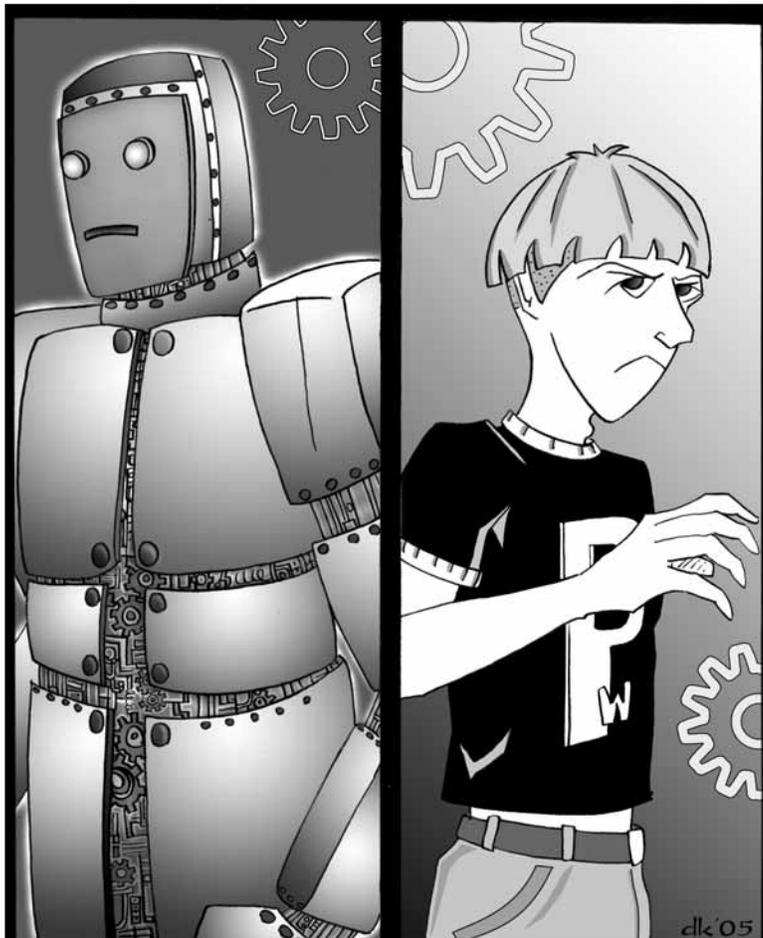
In combat, Pocket Watch relies on Tick-Tock's fists and strength. If the PCs attempt to talk first, Pocket Watch plays along. He claims he — Tick-Tock the Clockwork Man, that is — is an artificial intelligence enslaved to an evil scientist and forced to perform these thefts. If the PCs buy this story, Pocket Watch's claims grow even more grandiose and outrageous. Eventually, he has to succeed with EGO Rolls

TICK-TOCK PLOT SEEDS

Eddie Gorsky, Alfie's only friend, discovers that Alfie make him a suit of his own. Calling himself Click-Clock, he and Alfie start a crime spree in Hudson City. Can the PCs stop two Clockwork Men?

Card Shark kidnaps Pocket Watch while he's out as Tick-Tock. The criminal mastermind wants to put Pocket Watch's genius to real use committing real crimes instead of playing games. Will Pocket Watch become a true villain under Card Shark's tutelage, or can the PCs rescue him before that comes to pass?

The front page of the newspaper reads: “Strange robot saves lives.” Tick-Tock rescued several people from a burning building the night before. Could the strange and mysterious Clockwork Man really be a misunderstood hero? And will the PCs track him in down in an attempt to find out?



to keep from giving himself away by giggling. If a fight seems hopeless, Pocket Watch shuts down the machine, letting it slump over seemingly lifeless. He does this in the hope his opponents think it's a robot that they've deactivated so they won't realize there's a boy hiding inside its chest. Once everyone leaves the area, or at least turns their eyes from Tick-Tock, Pocket Watch activates the ejection seat and then starts running for dear life. When the ejection seat activates, Tick-Tock's head and shoulders explode from the machine's torso and the whole pilot compartment blasts off.

When he needs to, Pocket Watch disguises Tick-Tock by pulling a rubber Halloween mask of Ronald Reagan over the robot's head and dressing it in large coats that reach to the machine's large flat feet. To complete the disguise he throws a blanket over the machine's head (so people think it's a homeless man... a seven-foot-tall homeless man). Though Tick-Tock looks very odd and very large in this disguise, there's nothing about it that makes an onlooker think it's a machine — as long as it's not moving. When it moves, it emits a rhythmic thumping noise like a grandfather clock that's impossible to hide. When Tick-Tock moves slowly the thumping isn't suspicious so much as odd, but as Tick-Tock picks up speed so does the thumping, becoming more and more suspicious.

Campaign Use: When you use Tick-Tock during an adventure, it should take a while for the PCs to discover that the Clockwork Man is a vehicle rather than a robot. The presence of Pocket Watch in the

machine's chest should come as a surprise when finally revealed. Ultimately, though, Pocket Watch isn't malicious, cruel, or even all that criminal — he just wants attention. If the PCs give it to him constructively, he might devote his efforts to becoming a crimefighter like they are, or turn into a valuable ally who can supply them with his engineering acumen. If they give him the brush off, lecture him, or insult him, he'll devote his genius to ruining them... and as time goes by his skills and inventions will become even better.

During a crime, Pocket Watch engages in a bit of gamesmanship with the PCs — he's more interested in matching wits with them than making money. His crimes always start out focused on clocks, watches, automatons from the Enlightenment Era, old-fashioned arcade games, or other machines involving gears and springs. But soon they become increasingly related to things only a child would care about. For instance, he might steal a rare comic book or the beta version for the sequel to a popular video game. He tries to keep up the "clockwork" theme (though the ties often become tenuous at best), but after a while deductive PCs realize two things: they aren't dealing with an obsessive-compulsive villain like Anagram or Rhapsody, and only a juvenile mind cares about the things Tick-Tock steals.

Pocket Watch excels at "death"-traps — crazy Rube Goldberg devices with arcane purposes and mechanisms — but they're never harmful. At most they leave a PC embarrassed and with a few bruises.

For goons, Pocket Watch creates robots to accompany Tick-Tock on his crimes. These robots are weaker versions of Tick-Tock with STR 25, DEF 8, SPD 2, and limited intelligence (INT 8 or so). Pocket Watch controls the robots from Tick-Tock's pilot compartment. They're intelligent enough to carry out simple commands on their own (*i.e.*, "Keep punching the crimefighter"), but nothing more.

To make Tick-Tock more powerful, raise his SPD to 4, give him more Combat Skill Levels, and him with inches of Leaping. To make him less powerful, lower his DEF to 10.

Pocket Watch is unlikely to Hunt a character — he doesn't have a vengeful streak, and at thirteen lacks the attention span for a vendetta. He might Hunt a female PC he had a crush on, or a PC whose intellect he admired and whom he wanted to impress.

Appearance: Standing only 4'8" tall, Alfie is short for his age. His thick brown hair is cut in a bowl cut, and he has brown eyes. He wears tee-shirts, jeans, and tennis shoes. Tick-Tock, on the other hand, stands over seven feet tall. Its body is covered with curving steel plates with the occasional gleaming brass peeking out from between them. Under the plates is a dizzying array of gears, levers, and springs. The entry into the pilot compartment is a hatch on Tick-Tock's back. The hatch is secured from the inside; unless a person knows to look for it, it blends with the rest of Tick-Tock's chassis. Tick-Tock's face is made from brass over steel. It has no nose, and its eyes are two bulbs that glow dimly with an amber light. Its mouth is a square gash; inside the gash are small speakers.

THE TWO JOHNNIES

Go into any precinct house in Hudson City and mention the Two Johnnies. Every cop inside stops whatever he's doing and either shakes his head with disgust or groans in despair. Two-time losers and two-bit thugs, the Two Johnnies fluked into superpowers during a jail break, and since then they've become a thorn in the side of the police — not because they're particularly deadly, or even much of a threat to Hudson City, but because they never shut up, have a thing for embarrassing policemen, and have proven impossible to catch.

Background/History: Johnny Franzetti and Johnny Walsh met when they were assigned to the same cell in Stewartsburg Penitentiary. Franzetti was doing time for holding up convenience stores — three in a row and all on the same block — and Walsh was serving fifteen years for robbing a bank. Both of them had prior convictions dating back to their early teens, and neither had much hope for parole.

They made a good match. Both of them had terrible senses of humor but never stopped telling jokes, and both of them couldn't shut up. They spent their time playing cards and jabbering at each other, only stopping long enough to laugh. It got to the point where no one paid much attention to the Two Johnnies — even the guards just kind of ignored them. That's when they began to plan their escape.

Several weeks later the Johnnies hid themselves in back of the delivery truck that brought food to the prison. They spoke only whispers, telling each other what they would do once they were free. They could hear the thunder and lightning crashing outside and the rain pattering against the top of the truck. When they felt the truck jerk forward, they giggled and snickered and hushed each other. The truck came to a stop at the gate, the back door clattered open, and the guard shined his flashlight inside — but he didn't open the big box marked FRENCH FRIES where the Johnnies were hidden, just like they knew he wouldn't. The guard on duty that night was lazy and never bothered to check the boxes.

When the truck pulled out of the prison, the Johnnies gave each other high fives, but they didn't hear the sharp crack when the truck popped a tire. They looked at each other anxiously when the truck came to a stop on the side of the highway only five minutes later. They also didn't hear the semi's tires screech on the pavement as the driver lost control of his rig in the rain. It wasn't until later they found out the semi had been carrying hazardous materials from a nearby chemical company.

The collision took the lives of both truck drivers, but somehow the Johnnies survived. They came to some hundred yards away from the accident in the middle of a field. They were covered in slime and toxic muck, but they didn't spend much time examining the gunk that covered them.

They turned to start running before the cops arrived — it was going to be a long walk to Hudson City and they needed to get started — and then Johnny Franzetti shot across the field, his limbs a blur, leaving the other Johnny in the dust. But not for long. Suddenly the other Johnny appeared right next to his friend.

"How'd you get here without me seeing you move?" Johnny asked.

"I've been here all along," Johnny answered.

"Oh," Johnny said.

The hazardous materials had somehow given both Johnnies superpowers — Franzetti could move at incredible speeds for a short period of time, and Walsh could somehow back up time and move where he wanted without anyone being any wiser. When the two returned to Hudson City, they dubbed themselves the Two Johnnies — Franzetti became Johnny-On-The-Spot, and Walsh became Johnny-Come-Lately — and it wasn't long before they were committing robberies across the city.

Group Relations: Two peas in a pod, the Two Johnnies get along better than brothers. The only thing holding them back is their lack of intelligence and self-restraint. Neither of them can resist making trouble when the opportunity arises, and they've been caught more than once because they just had to play some prank on a police officer or costumed crimefighter rather than stay in hiding.

Tactics: The Two Johnnies don't have much in the way of teamwork or tactics. The closest they come to coordinating their actions is that Johnny-On-The-Spot tells the joke and Johnny-Come-Lately tells the punch line. Typically, they both use their powers to flee confrontation with crimefighters. For individual tactics, see their character sheets below.

Campaign Use: On their own, the Two Johnnies lack direction — they keep performing the same snatch-and-grabs and armed robberies they did before they gained superpowers. The challenge they present for the PCs is to stop them from using their powers to escape. If they have goons with them, they've gathered them from among their old friends, other career criminals that can't see past the next robbery. But it may not be long before some criminal mastermind notices them and puts their powers to far better use.

Since the Two Johnnies' schtick is being nigh unto twins, don't increase or decrease their power by adding members to the "group" — do it by reducing or augmenting their individual abilities (see below).

The Two Johnnies don't Hunt heroes. They might pursue one for a while to play a prank on him, but that's as far as they'd take it — they're too laid-back for anything more.

Both of the Johnnies have extensive criminal records for robbery, burglary, and other property crimes, and for assault.

THE TWO JOHNNIES PLOT SEEDS

The police ask the PCs to catch the Two Johnnies, since their own efforts have proven useless. How will the PCs bait the trap? And how will they keep them from escaping?

Johnny-On-The-Spot is running faster than ever before. Johnny-Come-Lately is teleporting farther than ever before. And both have become bloodthirsty killers. The Two Johnnies have come into possession of a drug that increase their powers considerably... but it's also driven them insane. Now it's up to the PCs to stop them, but if they had trouble holding the two before, how will they hold them now that they're more powerful? And just who gave them that drug?

The Two Johnnies make a bet: who can rob the most QuickCorners in a single evening? The PCs set out to stop them, but all of a sudden all of the PCs' Hunteds show up — is there some deeper plot at work?

JOHNNY-COME-LATELY

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
24	DEX	42	14-	OCV: 8/DCV: 8
15	CON	10	12-	
10	BODY	0	11-	
8	INT	-2	11-	PER Roll 11-
8	EGO	-4	11-	ECV: 3
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
6	PD	3		Total: 9 PD (3 rPD)
6	ED	3		Total: 9 ED (3 rED)
4	SPD	6		Phases: 3, 6, 9, 12
8	REC	4		
30	END	0		
27	STUN	0		Total Characteristics Cost: 67

Movement: Running: 6"/12"
Teleportation: 12"/24"

Cost Powers **END**

15	<i>Can't Block This:</i> HA +3d6, Indirect (always originates with Johnny, but can strike target from any angle; +½); Hand-To-Hand Attack (-½)	3
55	<i>Stop-Time Boxing:</i> Energy Blast 7d6, Area Of Effect (6" Radius; +1), Selective (+¼), Indirect (always originates with Johnny, but can strike target from any angle; +½); Extra Time (Full Phase; -½), Limited Range (center of Area must be within Johnny's Half Move using Teleportation at Combat velocity; -¼)	9
24	<i>Step Through Time:</i> Teleportation 12", Reduced Endurance (½ END; +¼); Must Pass Through Intervening Space (-¼)	1
15	<i>Time Out:</i> Healing STUN and END 2d6, two Characteristics simultaneously (+½); Self Only (-½), Extra Time (Full Phase; -½)	3

Talents

6	Combat Luck (3 PD/3 ED)
27	<i>Premonitions:</i> Danger Sense (out of combat, immediate vicinity)13-

Skills

21	<i>Didn't See That One Coming, I Bet:</i> +4 with All Combat; Costs Endurance (-½)	3
13	<i>A Little To The Left:</i> +4 DCV; Costs Endurance (-½)	2
2	CK: Hudson City 11-	
3	Streetwise 11-	
2	WF: Knives, Handguns	

Total Powers & Skills Cost: 183
Total Cost: 250

150+ Disadvantages

15	Psychological Limitation: Must Tell Bad Jokes And Can't Shut Up (Common, Strong)
15	Psychological Limitation: Greedy (Common, Strong)
10	Reputation: two-bit loser with superpowers, 11-
15	Social Limitation: Public Identity (Johnny Walsh) (Frequently, Major)
5	Unluck 1d6
10	Vulnerability: x2 STUN from Time-based Attacks (Uncommon)
30	Experience Points

Total Disadvantage Points: 250

Background/History: Johnny Walsh swears his life would have been different if only the audience had laughed. He took one shot at being a stand-up comedian. It was at the corner bar on a Thursday when they had open mike night. Opening with a "Here's Johnny!" — a good impersonation of Ed McMahon if ever there was one, as far as he was concerned — Johnny started telling his jokes. At first the crowd ignored him, then they stared at him. Johnny kept right on telling jokes, repeating a couple he'd heard the night before on late night talkshows mixed with some of his own material. The audience began to boo, then they started throwing peanuts at him. After the first peanut hit him in the head, Johnny stepped down from the stage.

Later that night, he lurked in wait for the guy who'd thrown the peanut that hit him. Beating up that guy felt good — definitely better than being booed at — and stealing his wallet felt even better. Johnny laughed all the way home and went back to shoplifting, holding up convenience stores, and snatching old ladies' purses. To heck with them anyhow if they don't got a sense of humor, he told his friends.

Eventually, Johnny Walsh tried to move up to the big leagues — bank robbery, that was where the money was at. He bought a ski mask and gun, but he should've made sure his car had gas. He was still trying to start it when the police arrived on the scene. Sentenced to fifteen years, Walsh started his sentence at Stewartsburg Penitentiary. On the same day, Johnny Franzetti started his sentence. The two became fast friends and the rest his history.

Personality/Motivation: Johnny-Come-Lately fancies himself as the brains behind the Two Johnnies. Johnny-On-The-Spot is too flighty for planning with all his fast talk and speeding around. It's Johnny-Come-Lately who decides what place to rob and how to rob it. Not that there's much to the decisionmaking process... usually it involves the Two Johnnies coming home from some bar, passing a convenience store, and Johnny-Come-Lately saying, "Hey. Hold up. Let's rob that place."

Johnny-Come-Lately thinks the world has done him wrong. The only time the world did right by him was when he got his superpowers, but he isn't grateful. After all, he deserved some respect because of what went wrong with his life. If he'd been born rich or into a family with some Hol-



lywood connections, he'd definitely be a famous comic by now. But he was born into a poor family, his father in and out of jail, and even when he was on parole, he was never around except when he needed a place to stay or something to eat. Yeah, the world definitely owes him.

Quote: "And the bartender says, "What is this? Some kind of joke?" Man, that one cracks me up every time..."

Powers/Tactics: Johnny-Come-Lately has a limited ability to manipulate time. He can step outside of time for a second or two, perform a limited amount of actions, and then return to normal time. Using this power, he can disappear and reappear somewhere else within 12" of his original starting position. Since he must walk to the new location, even though no one sees him walking, he must be able to walk to the spot — in other words, he can't pass through obstacles, though he can walk around them.

Johnny's power also makes him a tough HTH fighter. He can stop time and hit an opponent from any angle he wants (his HA, which can't be Blocked). He can even run around and hit anyone

he wants in a 6" radius area (his EB), though this really tires him out. He can step slightly out of time — he's still visible, but slightly blurry — and choose the best place to stand to avoid an attack (+4 to DCV) or to hit his opponent (+4 with All Combat). And when he's tired, he can step outside of time to take a breather (Healing).

In combat, Johnny-Come-Lately attempts to stay 6" from his opponent, then Half Move Teleport and use his HA or EB. If Grabbed or Entangled, he teleports away; if he can't Teleport, he puts all his Levels into DCV in an attempt to avoid getting hit.

Campaign Use: Johnny-Come-Lately is a thug who can teleport, and a cowardly one at that. The crimes he commits tend toward robbery — he walks into a convenience store or bank, demands the money, and then teleports away. Defeating him is only a matter of figuring out how to stop him from Teleporting to safety.

To make Johnny-Come-Lately more powerful, give him more time-related powers others — a Drain SPD to represent slowing down time around someone, a Drain END to represent making the target feel like he's been awake for days, and so on. Furthermore, increase Johnny-Come-Lately's PD and ED so he can take more hits. To make him less powerful, remove his Time Out and decrease his CSLs.

Johnny-Come-Lately would only Hunt someone he thinks has done him wrong... and even then, he wouldn't be a persistent Hunter. Chances are, if he's Hunting a PC, someone hired him to.

Appearance: Johnny-Come-Lately is a plain looking man, 5'10" with a medium build. He has shaggy black hair and dark eyes. His expression is usually hang-dog, except when he's telling a joke — then he wears lop-sided grin and squints his mean, beady eyes at whomever he's talking to. His costume is a black bodysuit with red boots, gloves, and belt. On the bicep of each arm is a stylized "JJ" and he wears a red domino mask.

JOHNNY-ON-THE-SPOT

Val	Char	Cost	Roll	Notes
15	STR	5	12-	Lift 200 kg; 3d6 [3]
27	DEX	51	14-	OCV: 9/DCV: 9
15	CON	10	12-	
10	BODY	0	11-	
8	INT	-2	11-	PER Roll 11-
8	EGO	-4	11-	ECV: 3
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
6	PD	3		Total: 9 PD (3 rPD)
6	ED	3		Total: 9 ED (3 rED)
6	SPD	23		Phases: 2, 4, 6, 8, 10, 12
7	REC	2		
40	END	10		
34	STUN	8		Total Characteristics Cost: 109

Movement: Running: 16"/32" or 50"/100"

Cost Powers **END**

20	<i>Flurry Of Blows:</i> HA +3d6, Autofire (5 shots; +½), Reduced Endurance (½ END; +½); Hand-To-Hand Attack (-½)	1
30	<i>Cruising Speed:</i> Running +10" (16" total), Reduced Endurance (0 END; +½)	0
68	<i>Sprint:</i> Running +34" (50" total)	7

Talents

6 Combat Luck (3 PD/3 ED)

Skills

10	+5 with Running
2	CK: Hudson City 11-
3	Streetwise 11-
2	WF: Knives, Handguns

Total Powers & Skills Cost: 141

Total Cost: 250

150+ Disadvantages

25	Hunted: Hudson City Police Department 8- (Mo Pow, NCI, Capture)
15	Psychological Limitation: Must Tell Bad Jokes And Can't Shut Up (Common, Strong)
15	Psychological Limitation: Greedy (Common, Strong)
10	Reputation: two-bit loser with superpowers, 11-
15	Social Limitation: Public Identity (Johnny Franzetti) (Frequently, Major)
10	Vulnerability: ½ x Effect from Drugs, Poisons, and Toxins (Common)
10	Experience Points

Total Disadvantage Points: 250

Background/History: Johnny Franzetti was a bad seed from a good family. No one could understand how he could be so bad. His father was a hard-working man, his mother the sweetest woman on the block, and both his older brothers kept out of trouble. But not Johnny. He was caught shoplifting for the first time when he was twelve. He claimed his friends had egged him on and that it would never happen again. Over the next three years he got caught five more times, and they finally sent him to juvie.

Doing time in Juvenile Offenders Corrections Hall (the Joke — a name Johnny always loved) only made him worse. Six months after he was caught, he was back on the street stealing televisions from peoples' houses and snatching purses. Soon after that, his mother kicked him out of the house, his father told him not to come back, and his two brothers beat the pulp out of him. He hasn't seen his family since.

The last time he got caught and sentenced to prison, he was trying to rob three convenience stores in a row. He was actually going for five — he'd bet his buddies he could do it — but the police caught up to him before he even got out the door of the third one. Now, as Johnny-On-The-Spot, he's certain he could rob five convenience stores before the police even got the call. He's been dying to try it, but Johnny-Come-Lately keeps convincing him not to.

Personality/Motivation: Johnny-On-The-Spot is lazy, shiftless, and doesn't care about the future. The best thing that can be said about him is that he's laid back, but even that's just a euphemism for saying he's lazy. He doesn't have any regrets (because he doesn't think about the past) and he doesn't have any hopes (because he doesn't think about the future). He lives in the moment, and never looks past that. He commits crimes simply because it's easier to take someone else's money than to hold down a job. He doesn't worry about getting caught because it never occurs to him that anyone might catch him (despite his arrest record). Gaining superpowers hasn't changed Johnny in the least.

Quote: "So have you heard this one? A polar bear, a giraffe, and a penguin walk into a bar..."

Powers/Tactics: Johnny-On-The-Spot is a low-powered speedster. He can run indefinitely at a speed faster than any normal human can run; for short periods of time he can sprint at incredible speeds — easily fast enough to out run a car. In combat he uses his high SPD to best advantage. He spends most of his time outside the range of HTH Combat, putting his Levels with Running into DCV — then, when he thinks he has the advantage, he speeds in and delivers a Flurry Of Blows. But most of the time he avoids combat, and if the police or crimefighters show up on the scene he runs away.

Campaign Use: Like his partner in crime, Johnny-On-The-Spot is essentially a goon with superpowers. On his own, the crimes he commits are the same as when he was a normal thug.

To make Johnny-On-The-Spot more powerful,



increase the dice of damage in his HA and give him Combat Skill Levels with it so he gets more hits with the Autofire. You could also give him a higher PD and ED so he can take more hits before going down. To decrease his power, lower his top-end speed to 40" total or even 30".

Johnny-On-The-Spot is too lazy to Hunt anyone unless a third party paid him to.

Appearance: Johnny-On-The-Spot is a tall, thin man with thinning blond hair and watery blue eyes. His expression is usually vacant except when he's telling a joke; then, his eyes glow with a maniacal light, and his grin is wide and toothy. His costume is a red bodysuit with black boots, gloves, and belt. There's a stylized "JJ" on the costume's biceps, and he wears a red domino mask.

THE WITCH OF RED HILL PLOT SEEDS

There's a new drug on the street called Ghost Kiss that kills one out of every five users. The PCs haveto discover that the source of this new drug is the Witch of Red Hill... and stop her bid to become one of Hudson City's new drug lords?

There's a genetics convention in town for the weekend, and the Witch of Red Hill has decided it's time her peers acknowledge her genius. She and her goons take over the convention center. Can the PCs stop her before someone gets killed?

The Witch has kidnapped a child of someone close to the PCs — maybe even a PC's son or daughter — and now the PCs must race against time to find her lair before she subject the child to her hideous experiments.

THE WITCH OF RED HILL

Val	Char	Cost	Roll	Notes	
25	STR	15	14-	Lift 800 kg; 5d6 [5]	
27	DEX	51	14-	OCV: 9/DCV: 9	
25	CON	30	14-		
15	BODY	10	12-		
20	INT	10	13-	PER Roll 13-	
15	EGO	10	12-	ECV: 5	
20	PRE	10	13-	PRE Attack: 4d6	
14	COM	2	12-		
12	PD	7		Total: 16 PD (4 rPD)	
12	ED	7		Total: 16 ED (4 rED)	
6	SPD	13		Phases: 2, 4, 6, 8, 10, 12	
12	REC	4			
50	END	0			
50	STUN	9		Total Characteristics Cost: 178	
Movement:					
				Running: 10"/20"	
				Leaping: 10"/20"	
				Gliding: 10"/20"	
Cost Powers					END
17	<i>Steel-Tipped Gloves:</i> HKA 1½d6 (3d6+1 with STR); OIF (-½)				2
25	<i>Witchy Grenades:</i> Multipower, 50-point reserve; all slots OAF (-1)				
2u	1) <i>Black Cat Grenades:</i> Darkness to Sight Group 5" radius; OAF (-1), Range Based On STR (-¼), 4 Continuing Charges lasting 1 Turn each (-½)			[4cc]	
2u	2) <i>Demon Fire Grenades:</i> RKA 2d6, Explosion (+½); OAF (-1), Range Based On STR (-¼), 8 Charges (-½)			[8]	
2u	3) <i>Witch's Screech Grenades:</i> Energy Blast 3d6, NND (defense is Hearing Group Flash Defense; +1), Area Of Effect (14" Line; +1¼); OAF (-1), No Range (-½), 8 Charges (-½)			[8]	
8	<i>Armored Costume:</i> Armor (4 PD/4 ED)				
5	<i>Glider Cape:</i> Gliding 10"; OAF (-1)				0
8	<i>Fast Runner:</i> Runner +4" (10" total)				1
5	<i>Strong Leaper:</i> Leaping +5" (10" forward, 5" upward)				
6	<i>Steel-Tipped Gloves:</i> Clinging (normal STR); OIF (-½), Cannot Resist Knockback (-¼)				0
Skills					
10	+2 with HTH Combat				
8	+1 with All Combat				
3	Acrobatics 14-				
3	Acting 13-				
3	Breakfall 14-				
3	Bureaucratcs 13-				
3	Disguise 13-				
3	Interrogation 13-				
3	Inventor 13-				
2	AK: Red Hill 11-				
2	CK: Hudson City 11-				
3	KS: Hudson City Underworld 13-				
2	KS: Hudson City Folklore 11-				
3	Paramedics 13-				
2	PS: University Professor 11-				
3	Shadowing 13-				
3	Stealth 14-				
3	Scientist				
2	1) SS: Bacteriology/Virology 13-				

- 2) 2) SS: Biochemistry 13-
- 2) 3) SS: Biology 13-
- 2) 4) SS: Botany 13-
- 2) 5) SS: Chemistry 13-
- 6) 6) SS: Genetics 17-

Total Powers & Skills Cost: 158
Total Cost: 336

150+ Disadvantages

- 20 Hunted: FBI 8- (Mo Pow, NCI, Capture)
- 15 Psychological Limitation: Casual Killer (Common, Strong)
- 20 Psychological Limitation: Cold-Blooded; Half-Believes She Really Is A Witch (Common, Total)
- 15 Reputation: witch who kidnaps children and eats them, 11- (Extreme)
- 15 Social Limitation: Secret Identity (Doctor Sylvia Cronenfield) (Frequently, Major)
- 10 Vulnerability: 1½ x Effect from Drugs, Poisons, and Toxins (Common)
- 91 Experience Points

Total Disadvantage Points: 336

Background/History: The old Germans in the Red Hill neighborhood used to tell a story about a witch who lived in an abandoned house on King Street. The witch ate children, ate husbands, turned into a black cat or a raven, flew on the winds through the night sky, cursed girls she thought were too pretty and too proud, and performed all the nefarious acts typical to the witches in fairy tales.

The story of the Witch of Red Hill all but died out with the passing of decades as new urban legends more appropriate to modern-day America replaced the old wives' tales from the old country. But in recent months some of Red Hill's elderly residents have remembered the stories their immigrant mothers told them, and they've been telling those same stories to their grandchildren. These old folk aren't just recalling days gone by and trying to pass on a piece of history to their children — they're trying to warn them, because the Witch of Red Hill has returned.

When they've been unable to sleep at night, they've seen black wings spread out from behind a slender woman dressed all in black as she descended from rooftop to street, gliding through the air. Through their open windows they've heard the witch cackle as she haunted the shadowy alleyways and heard the rattle of doors as she tested them to see if they were locked. And in the morning they've read the articles in the paper squeezed in the back of the local section about missing children.

The old folks are right to worry about their grandchildren, because the Witch of Red Hill lives... in the form of a woman who's come to their neighborhood and taken up the role of bogeyman and terror of little children.

Doctor Sylvia Cronenfield was a researcher specializing in genetics, but six months ago she lost her post. The other faculty members discovered she was performing extensive experiments on the effects of human growth hormone on the adult physiology. As if her sloppy and risky methods alone weren't enough to



fill her peers with disgust — she'd not only lied to subjects about the procedures they underwent, but had also experimented on herself — they soon discovered she'd been harvesting the raw hormones from living children by posing as a doctor volunteering her time at a local orphanage.

Doctor Cronenfield didn't wait for her self-righteous peers to make all these discoveries, though. By the time the police knocked down the door of her apartment, she was long gone.

She arrived in Hudson City two months ago and decided it hadn't changed much since she used to visit her grandparents in the summer as a child. She set up shop in an abandoned warehouse in Red Hill, where her grandparents had lived until their death. She remembered the stories her grandmother had told about the Witch of Red Hill and took on that identity, fashioning a costume to fit the role and tools to help her abduct the children she needed for her experiments. She knew if anyone told the authorities a witch was haunting the streets of the neighborhood and abducting children, the HCPD would never believe it.

Since then she's continued her experiments and has made some amazing discoveries — mostly by observing the results of the synthesized hormone on her own body. She's also hired out her talents as a geneticist and chemist to local crimelords to raise money for equipment and supplies.

Personality/Motivation: Doctor Cronenfield had always been a driven and competitive woman, but

the hormones she's taken have made her obsessed with her experiments — in short, they've driven her mad. Their effects on her body are nothing short of amazing, but their effects on her mind are horrifying. Where once she needed to rationalize the harm she caused others, telling herself it was for the betterment of the human race, she's now lost all respect for human life and kills out of hand. She's come to identify too closely with the role of the witch she's taken on. What was once merely a cover for her activity has now become a way of living her life, and what used to be research with a purpose has turned into research for the sake of seeing what she can do to the human body.

Quote: "Hello, my pretties... aren't you out late tonight?"

Powers/Tactics: The Witch of Red Hill's body has been artificially enhanced with hormone treatments that make her inhumanly fast, strong, and durable. In addition to these physical

enhancements, the Witch has assembled some weapons to help her abduct children and go toe-to-toe with crimefighters, should she encounter any. Some of these she made herself; some were made for her in return for her work on projects relating to chemistry or genetics.

Her main weapons are her Witchy Grenades, which she carries in a black satchel she wears slung over her shoulder. The Black Cat grenades are shaped like cat's heads and covered with patchy black fur. As one flies through the air, smoke drifts from the cat's open mouth, and when it detonates, it releases a large cloud of inky, black smoke. The Demon Fire grenades are shaped like demonic heads and covered by reptilian skin with dully glistening scales. As one flies through the air, flames sputter from the demon's eyes before it reaches its target and denotes in an explosion of fire. The Witch's Screech grenades are shaped like a hag's head and covered with *something* that resembles dried human flesh — they look a lot like shrunken heads. The grenade produces a subsonic frequency that causes humans excruciating pain. The effect covers a Line 14" long (roughly the distance which the Witch can throw it), and anyone caught in the Area Of Effect suffers damage unless he has Hearing Group Flash Defense.

Sewn into the tips of the fingers of the Witch's long black satin gloves are razor-sharp talons. She also wears a long black cloak that allows her to Glide.

Campaign Use: The Witch of Red Hill kidnaps children for use in her experiments, but she might become involved in any crime that could turn a profit, since her experiments are costly. She also has come to regard Red Hill as her territory, and might come into conflict with any gangs or crime lords who don't see things her way. Adventures involving the Witch should begin with spooky overtones — keep the PCs unsure whether they face an actual witch or a woman pretending to be one. If she has to employ goons, the Witch makes them wear outfits resembling skeleton costumes (black bodysuits with white bones marked on them, and a skull-like mask).

To make her more powerful, add more types of grenades to her *Witchy Grenades* Multipower: an Entangle, a Drain CON or BODY to represent a poison gas cloud, or a Flash are all appropriate. You could also give her Find Weakness with her Steel-Tipped Gloves. To make her less of a threat, lower her Defenses to 12 or even 10, lower her DEX to 20-24, and reduce her HKA to ½d6 or else give it the Limitation *Reduced Penetration* (-¼).

The Witch might Hunt a scientist she thinks could help her with her research, or a person who's investigating the kidnappings in Red Hill. If she does Hunt someone, she Hunts to kill and likely attacks at night, preferably in Red Hill.

Sylvia Cronenfield is wanted by the authorities for various crimes related to her illegal experiments. They haven't connected her to any of the Witch's activities... yet.

Appearance: The Witch of Red Hill is a tall woman, slender but muscular. She has long blonde hair and ice blue eyes. She's attractive, with a long face, elfin chin, and narrow nose, but her expression is always serious and there's a certain craziness to her intense eyes. When stalking the dark streets of Red Hill, she wears a black hat with a broad brim and pointed top, a black satin dress with a ragged hem, black patent-leather boots with pointed toes and high heels, long black satin gloves, and black silk scarves with long, loose ends that flutter around her when she moves. Over this she wears a black, voluminous cloak that she usually keeps wrapped around her, except when she's leaping from a building top. Then she spreads the cloak with her arms so that it looks like a pair of wings spreading from her back. She wears a black satchel over her shoulder that holds her Witchy Grenades.

ADAPTING CHAMPIONS UNIVERSE VILLAINS TO HUDSON CITY POWERS

In addition to the villains in this chapter and the last chapter, you can adapt appropriate villains from the Champions Universe to your Hudson City Powers game. Besides the ones suggested on page ???, here are a few more from *Conquerors*, *Killers*, *And Crooks* and *Millennium City*:

Bluejay: Get rid of most (or all of her weapons) — in this subgenre, just being able to fly is powerful enough! — and Bluejay makes a good thief for Powers campaigns.

Cateran: You may want to tone down Cateran's STR a bit, but otherwise she works fine for Powers campaigns.

Fiacho: Most of the members of Eurostar are too powerful to fit the Powers subgenre well, but Fiacho would make a good solo villain (you may want to decrease the effectiveness of his gadgets a bit).

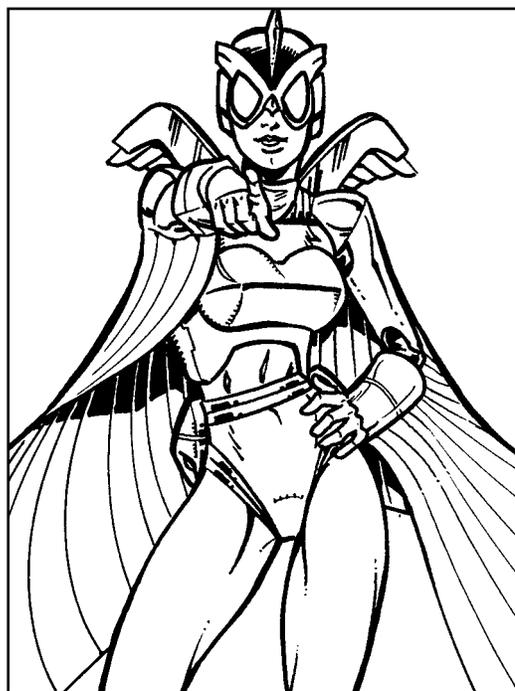
Freakshow: Who can resist the allure of a guy with a Bag O' Knives?

Hazard: Remove his jetpack, and perhaps his Find Weakness — Hazard's enormous level of Luck will be more than enough to even the odds against Powers PCs.

Jade Phoenix: A great Powers villain for games that feature lots of martial arts, or have a martial artist PC.

Lazer: Lazer also needs to lose his jetpack, but otherwise works pretty well as a deadly assassin, possibly one specializing in superhuman targets.

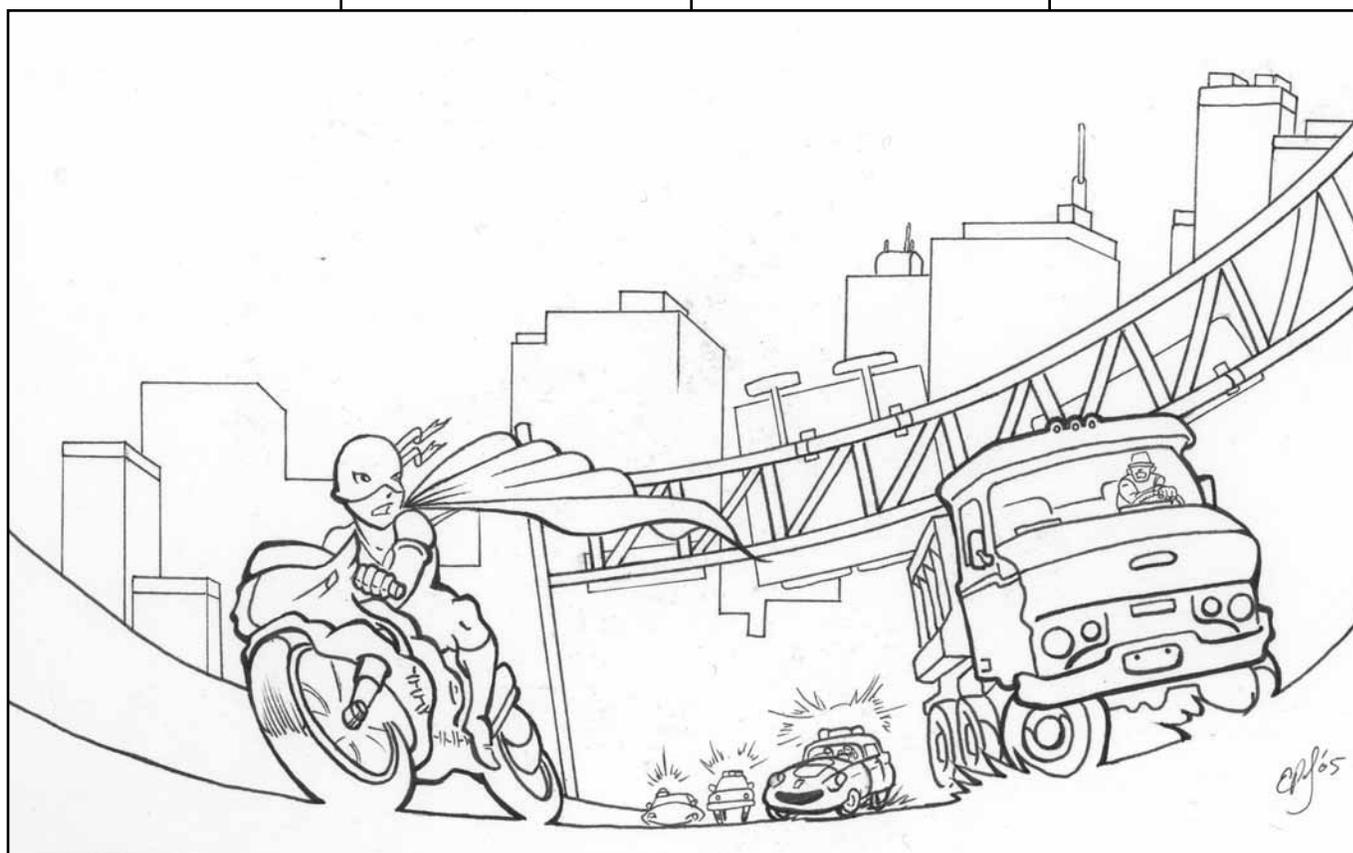
Mechassassin: If Lazer has any competition, it's Mechassassin.



BLUEJAY • CKC page 82

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MASTER REFERENCE CHART OF VILLAINS

This summary table provides a quick reference for GMs looking for a particular type of villain for use in a scenario. (Agents and the like are not included.) The table includes two categories of information. The first is the archetype or archetypes the character belongs to, using the ones defined on pages 69-80 of *Champions* (the Patriot archetype is not included; none of the villains in this book fit it, since it's mostly an archetype for heroes).

The second category includes other types of useful information, as follows:

Goal: The character has a specific goal, other than those listed elsewhere; see his writeup for information.

Greedy: The character is motivated by a desire for wealth, luxuries, and the like.

Loner: The character does not get along well with others, and rarely teams up with other villains.

Master Villain: The character is powerful enough to threaten entire cities or nations in the right circumstances, or often leads a gang or group of criminals.

Mercenary: The character is a villain-for-hire; he commits crimes for pay.

Powerhungry: The character lusts for power and control over others.

Technological: The character uses, or has powers related to, unusual technology.

Theme: The character has a "theme" that influences his crimes, his costume, his gadgets, and/or his abilities.

Thief: The character's primary form of crime is stealing.

Violent: The character is prone to violence, bloodshed, and/or destruction.

Weird: The character possesses unusual, paranormal, or mystic abilities beyond those of ordinary men.

Points: The total number of Character Points the character is built with.

	Goal	Greedy	Loner	Master Villain	Mercenary	Power-hungry	Technology	Theme	Thief	Violent	Weird	Points	Page
Hudson City Knights													
Adonis	X	-	-	X	-	-	-	-	-	-	-	223	34
Anagram	-	-	-	X	-	-	-	X	X	-	-	200	36
The Astrologer	-	-	-	X	-	-	X	X	X	-	-	160	39
Beatlemania	-	-	-	X	-	-	-	X	X	-	-	204	41
Chitchat	X	-	-	X	-	-	X	X	-	-	-	200	43
Copycat	-	-	-	-	-	-	-	X	X	-	-	190	46
Doctor Enigma	X	-	X	X	-	-	-	-	-	-	-	299	48
Facet	-	-	-	-	-	-	-	X	X	-	-	281	51
The Human Capitalist	-	X	-	-	-	-	-	-	-	-	-	190	53
Last Call	-	-	-	X	-	-	-	X	X	X	-	306	55
Midas	X	X	-	X	-	-	-	X	X	-	-	200	57
The Missing Link	X	-	-	X	-	-	-	-	X	-	X	200	59
Penny Dreadful	-	-	-	X	-	-	-	X	X	X	-	267	61
Raptor	X	-	-	-	-	-	-	X	-	-	-	264	64
Red-Eyes	-	-	-	-	X	-	-	-	-	X	-	307	67
Three Of A Kind	-	-	X	-	-	-	-	X	X	X	X	234	71
Hudson City Powers													
Burning Betty	-	-	X	X	-	X	-	-	-	X	X	220	84
Carnivore	-	-	-	-	-	-	-	-	-	X	X	315	86
Charade	-	-	X	-	X	-	-	-	-	-	-	417	88
Fleur De Lisa	-	X	-	-	-	-	-	X	X	-	X	278	91
Guillotine	X	-	X	-	X	X	X	-	-	X	-	250	94
Hot Rod	-	-	X	-	X	-	X	-	-	-	-	255	96
Rhapsody	X	-	-	-	-	-	X	X	-	-	X	238	98
Scarab	-	-	-	-	-	-	X	X	X	-	-	250	101
Serpentine	-	-	-	-	-	-	-	X	X	X	X	327	103
Tick-Tock	X	-	X	-	-	-	X	-	X	-	-	235	106
Pocket Watch	X	-	X	-	-	-	X	-	X	-	-	130	106
Johnny-Come-Lately	-	X	-	-	-	-	-	-	X	-	X	250	110
Johnny-On-The-Spot	-	X	-	-	-	-	-	-	X	-	X	250	112
The Witch Of Red Hill	X	-	X	-	-	-	X	X	-	X	X	346	114

DARK CHAMPIONS: THE ANIMATED SERIES SUMMARY TABLE

The following table provides basic information about all the villains described in this book for easy reference. All characters are listed in alphabetical order, without regard for which chapter they appear in. The "Attacks" column lists only the character's most common or prominent attacks, since most villains have too many ways to attack to list them all. See the end of the table for an explanation of the notation used.

DARK CHAMPIONS: THE ANIMATED SERIES SUMMARY TABLE

HUDSON CITY KNIGHTS

Name	STR	DEX	CON	BODY	PRE	PD/rPD	ED/rED	SPD	REC	STUN	OCV	DCV	MOVE	Attacks	Page
Adonis	20	15	20	15	20	11/3	11/3	4	8	50	5	5	8" (6")	8d6 (Wrestling)	34
Anagram	10	19	15	10	15	11/3	9/3	4	7	30	6	6	6"	6d6 (Karate)	36
The Astrologer	12	18	15	10	15	9/3	8/3	4	5	28	6	6	6"	7d6, 3d6 NND, Flash 7d6, (1d6)	39
Beatermania	12	15	12	10	10	11/4	9/4	3	4	30	5	5	6"	(1/2d6), Flash 6d6	41
Chitchat	12	15	12	12	12	8/3	8/3	3	4	24	5	5	6"	2d6 NND, Hearing Flash 4d6	43
Copycat	15	15	15	12	10	10/3	10/3	4	6	31	5	5	6"	7d6 (Karate)	46
Doctor Enigma	18	20	15	15	20	9/3	9/3	4	8	40	7	7	8"	Entangle 4d6 BOECV, 6 1/2d6	48
Facet	15	23	14	12	15	10/4	10/4	4	6	35	8	8	9", {6"}, 115"!	8d6, (1/2d6)%, 3d6 NND	51
Human Capitalist	10	10	10	10	10	2/0	2/0	2	4	20	3	3	6"	2d6	53
Last Call	15	15	15	12	15	10/3	10/3	3	6	40	5	5	6"	(2d6) AF, 6d6	55
Midas	10	14	13	10	15	4/0	3/0	3	5	25	5	5	6"	2d6	57
The Missing Link	25	18	20	20	20	12/2	8/2	4	10	51	6	6	10"	9d6	59
Penny Dreadful	10	18	15	10	15	8/3	8/3	4	7	30	6	6	6"	4d6 NND, 8d6, (2 1/2d6)	61
Raptor	20	20	18	13	15	11/3	10/3	5	8	40	7	7	8", 112"! , 110"!	2d6 NND, 6d6	64
Red-Eyes	20	12	20	15	20	11/3	11/3	4	10	50	4	4	6"	10d6 (Boxing)	67
Three Of A Kind	15	18	15	12	15	9/3	9/3	3	6	30	6	6	6"	3d6	71

HUDSON CITY POWERS

Name	STR	DEX	CON	BODY	PRE	PD/rPD	ED/rED	SPD	REC	STUN	OCV	DCV	MOVE	Attacks	Page
Burning Betty	18	24	15	12	10	9/3	11/3	4	8	40	8	8	6"	(1/2d6), (1/2d6) AE	84
Carnivore	40	28	30	20	25	20/1	18/1	6	16	60	9	9	11", {15"}	8d6, (2d6)%	86
Charade	10	20	15	10	15	5/0	5/0	4	6	30	7	7	6"	5d6 (Jujutsu), weapons	88
Fleur De Lisa	15	18	15	12	15	10/4	10/4	4	8	40	6	6	6"	MC 10d6, MC 6d6 AE	91
Guillotine	15	25	23	15	13	10/4	10/4	5	8	35	8	8	6"	(2d6) +2 ISM, 7d6 (Dimfighting)	94
Hot Rod	12	23	12	10	20	9/3	9/3	5	6	35	8	8	6"	2d6	96
Rhapsody	15	20	12	12	15	9/3	9/3	4	7	35	7	7	6"	Ego 5d6, Entangle 2d6, MC 10d6	98
Scarab	40	15	30	10	20	14/10	14/10	4	4	30	5	5	6", {21"}	8d6, (1/2d6) AE Pen, Entangle 4d6	101
Serpentine	20	23	20	13	20	14/6	12/6	5	10	35	8	8	9", {12"}	10d6, (1d6)%(Kung Fu)	103
Tick-Tock	40	17	—	20	—	15/15	15/15	3	—	—	6	6	8", 120"!	(2d6)%, 8d6	106
Pocket Watch	6	12	8	8	6	2/0	2/0	3	3	15	4	4	6"	1d6	106
Johnny-Come-Lately	15	24	15	10	10	9/3	9/3	4	8	26	8	8	6", 112"!	6d6 Indirect, 7d6 AE	110
Johnny-On-The-Spot	15	27	15	10	10	9/3	9/3	6	7	34	9	9	16", 50"	6d6 AF	112
Witch Of Red Hill	25	27	25	15	20	16/4	16/4	6	12	50	9	9	10", {10"}, 110"!	(1/2d6)%, (2d6) EX, 3d6 NND AE	114

NOTES

AF: Autofire
 Ego: Ego Attack
 EX: Explosion
 ISM: Increased STUN Multiplier
 MC: Mind Control
 NND: No Normal Defense
 Pen: Penetrating
 %: Character can increase attack DMG with STR
 #: Running (ground movement)
 #: Swimming (listed if faster than 2")
 #: Leaping (listed if greater than normal)
 #: Special mode of movement (e.g., Swinging, Tunneling, Teleportation)
 #: Flight

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